

Volume 5^d
Consisting of National Airs
Notturmi, Duets, Terzets Canzonets, Rondos, Catches & Glees
In the Italian, French, English,
Scotch and Irish Languages.

TOMO TERZO
Tricette Nazionali Notturmi
Canzonette, Rondo, Duettini, Terzetti,
QUARTETTI E CANONI.
In Lingua Italiana Francese Inglese
Scorzese e Irlandese.

1 Canzone Composta dal Sig.^r Corri. ECCO QUEL FIERO ISTANTE.

Accompito
Thoro' bas
And.^{no}

Ec-co quel fie-ro is-tan-te Ni-ce inia Ni-ce ad-di-o Ni-ce mia Ni-ce ad-
-di-o, co-me vi-vrò ben mi-o co-fi lon-tan da te, Ió vi-vrò sem-pre in
pe-ne Ió non a-vrò più be-ne e tu chi fa fe ma-i ti
sov-ver-rai di me. e tu chi fa chi fa fe ma-i ti sov-ver-rai di me. chi
la fe ma-i le mai chi fa ti sov-ver-rai di me.

(2) (4) (6)

Soffri che in traccia almeno
Di mia perduta pace
Venga il pensier seguace
Su l'orme del tuo piè.

Sempre, nel tuo cammino,
Sempre, m' avrai vicino;
E tu, chi fa se mai
Ti sovverrai di me!

(3)

Io fra remote sponde
Mesto volgendo i pàlsi
Andrò chiedendo ai falsi,
La Ninfa mia dov' è?

Dall' una all' altra aurora
Te andrò chiamando ognora;
E tu, chi fa se mai
Ti sovverrai di me!

Io rivedrò sovente
Le amene piagge, o Nice,
Dove vivea felice,
Quando vivea con te.

A me saran tormento
Cento memorie, e cento;
E tu, chi fa se mai
Ti sovverrai di me!

(5)

Ecco, dirò, quel fonte
Dove avvampò di sdegno.
Ma poi di pace in pegno
La bella man mi diè;

Qui si vivea di speme
Là si languiva insieme
E tu, chi fa se mai
Ti sovverrai di me!

Quanti vedrai giungendo
Al nuovo tuo soggiorno,
Quanti venirti intorno
A offrirti amore, e fe!

Oh Dio! chi fa fra tanti
Teneri omaggi, e pianti?
Oh Dio! chi fa se mai
Ti sovverrai di me!

(7)

Penfa qual dolce strale,
Cara, mi lasci in seno,
Penfa che amò Fileno
Senza sperar mercè.

Penfa, mia vita, a questo
Barbaro addio funesto;
Penfa... A chi fa se mai
Ti sovverrai di me!

A due o Tre voci.
For two or Three Voices

LA MIA BELLA.

Composto dal
Composed by } Sig.^r Corri.

2

Voce II
Voce I
Accomp.
Thoro' bass
Voce III
Larghetto

La miá bel - - la stà á dor-mi - - re non mi uvól piú tan - - to be - ne; Se fa - -
La miá bel - - la stà á dor-mi - - re non mi uvól piú tan - - to be - ne; Se fa - -
La miá bel - - la stà á dor-mi - - re tan - to be - ne,

pef - se le mié pe - ne, fe fa - pef - - se, le mié pe - ne non po - treb - be ri - - po -
pef - se le mié pe - ne, fe fa - pef - - se le mié pe - ne non po - treb - be ri - - po -
Le mié pe - ne, fe fa - pef - - se le mié pe - ne P. no

far. non po - treb - be ri - po - far. non po - treb - be ri - po - far.
far. non po - treb - be ri - po - far. non po - treb - be ri - po - far.
no non po - treb - be ri - po - far. non po - treb - be ri - po - far.

Duetto.

VOLGI O CARA.

Composto dal
Composed by } Sig.^r Millico.

Voce II
Voce I
Accomp.
Thoro' bass
Andant.^o

Vól gió Ca - ra un so - lo squár - do per mé Vól - gió ca - ra non mi far piú lan - guir; Per - che da me tas -
Vól gió Ca - ra un so - lo squár - do per mé Vól - gió ca - ra non mi far piú lan - guir; Per - che da me tas -

con di ta - ci e non ris - pon - di tan - te pe - ne non pos - so sof - frir vól gió Ca - ra non mi far piú lan - guir.
con - di ta - ci e non ris - pon - di tan - te pe - ne non pos - so sof - frir vól gió Ca - ra non mi far piu lan - guir.

QUELLE PIUME.

Voce II
Voce I
Accompato
Thoro' bassi

Quél-le piú-me bián-che é ne-re che sul ca-po vói por-ta-te bel-le don-ne ín-na-mo-
Quél-le piú-me bián-che é ne-re che sul ca-po vói por-ta-te bel-le don-ne ín-na-mo-

And.^{no}

ra-te ví fan cre-scer la bel-tà. Raf-sem-bra-te á chi ví mi-ra tan-te lo-do-le fas-
ra-te ví fan cre-scer la bel-tà. Raf-sem-bra-te á chi ví mi-ra tan-te lo-do-le fas-

to-se Pa-von-cel-le che pom-po-se ván sul pra-to á fef-te-giár.
to-se Pa-von-cel-le che pom-po-se ván sul pra-to á fef-te-giár.

(2)

Beí piacer in sú la sera
Di vedere in Argentina,
Chi sultana della Cina
Chi sultana del Perú.
Par che amor vi sia d'intorno
E le grazie tutte unite
E che pronte a dar ferite
Siete mastre d'ogni cor.

Duetto.
LUSINGIERO M'INGANNASTI.

Voce II
Voce I
Accompato
Thoro' bassi

Lu-sin-gié-ro m' in-gan-nas-ti mi tra-dis-ti oh Dió per-che? Tú pián-ges-ti é sof-pi-
Lu-sin-gié-ro m' in-gan-nas-ti mi tra-dis-ti oh Dió per-che? Tú pián-ges-ti é sof-pi-

And.^{no}

ras-ti tu giú-ras-ti fe-de á me; Tra-di-to-re in-gan-na-to-re tut-to il mal ne vién da tè.
ras-ti tu giú-ras-ti fe-de á me; Tra-di-to-re in-gan-na-to-re tut-to il mal ne vién da tè.

Per due o tre voci
For two or Three Voices

CANZONE

Alfin de contenti &c.

4

Voce 2
Voce 1
Accompagno
Tromba
Basso voce 3

Al - fin de con - ten - ti fiam giun - ti o Si - le - ne, las - ciar - fi con -

Al - fin de con - ten - ti fiam giun - ti o Si - le - ne, las - ciar - fi con -

And.^{no} Al - fin de con - ten - ti fiam giun - ti o Si - le - ne, las - ciar - fi con -

- vie - ne con - vie - ne par - tir. Di star - ti vi - ci - no non ho che mo - men - ti, dell'

- vie - ne con - vie - ne par - tir. Di star - ti vi - ci - no non ho che mo - men - ti, dell'

- vie - ne con - vie - ne par - tir. non ho che mo - men - ti,

as - pro des - ti - no con - vie - ne se - gui - re in brac - cio a - gli af - fan - ni il' res - to degli

as - pro des - ti - no con - vie - ne se - gui - re in brac - cio a - gli af - fan - ni il' res - to degli

con - vie - ne se - gui - re in brac - cio a - gli af - fan - ni il' res - to degli

an - ni o vi - ver do - vre - mo do - vre - mo mo - rir.

an - ni o vi - ver do - vre - mo do - vre - mo mo - rir.

an - ni o vi - ver do - vre - mo do - vre - mo mo - rir.

(2)
Tu piangi ben mio, ma il punto non vale,
Amor non mi cale, del nostro penar;
Anch' esso congiura a un danno fi,
No men sicur di farti sperar,
Deh treggi i bei lumi, ne piu ti confidar,
Il Ciel così vuole, ti devu laf iar.

Per due o tre voci
For two or Three Voices.

CANZONE.

Che belli occhietti &c.

Voce 2
Voce 1
Accompagno
Tromba
Basso voce 3

And.^{te} Che bel - li oc - chiet - ti ch' a la - mia Ni - ce, oh ca - ra la vi - ta mi - a oh

And.^{te} Che bel - li oc - chiet - ti ch' a la - mia Ni - ce, oh ca - ra la vi - ta mi - a oh

And.^{te} Che bel - li oc - chiet - ti ch' a la - mia Ni - ce, oh ca - ra la vi - ta mi - a oh

CANZONE.

Che belli occhietti 87.

ca-ra la vi-ta mi-a ch'io fpe-ro in te. Che di toc-car-li, e poi ba-

ca-ra la vi-ta mi-a ch'io fpe-ro in te. Che di toc-car-li, e poi ba-

ca-ra ca-ra ch'io fpe-ro in te. Che di toc-car-li, e poi ba-

giar-li, oh ca-ra la vi-ta mi-a oh ca-ra la vi-ta mi-a ch'io fpe-ro in

giar-li, oh ca-ra la vi-ta mi-a oh ca-ra la vi-ta mi-a ch'io fpe-ro in

giar-li, ca-ra ca-ra ca-ra ca-ra ch'io fpe-ro in

te - - ch'io fpe-ro in te.

te - - ch'io fpe-ro in te.

te ch'io fpe-ro in te.

TERZETTO

Viva tutte le vezzose. Composto dal Sig.^r Guglielmi

Doppo averlo cantato
una volta, si riprinci-
pia da Capo in tempo
Allegretto

After having sung once,
begin again in the
Allegretto time.

Viva tutte le vezzose. Composto dal Sig.^r Guglielmi

Vi-và tut-te le vez-zo-se Don-ne á-ma-bi-li á-mo-

Andantino

zo-se Don-ne á-ma-bi-li á-mo-ro-fe don-ne á-ma-bi-li á-mo-ro-fe, che non

ro-fe Vi-ván tut-te le vez-zo-se don-ne á-ma-bi-li á-mo-ro-fe, che non

Vi-ván tut-te le vez-zo-se don-ne á-ma-bi-li á-mo-ro-fe, che non B

TERZETTO.

6

an - no cru - del - tà che non an - no cru - del - tà. Vĩ - vãn fem - pre

an - no cru - del - tà che non an - no cru - del - tà. Vĩ - vãn fem - - - - -

an - no cru - del - tà che non an - no cru - del - tà. Vĩ - vãn fem - pre

vĩ - vãn vĩ - vãn del - le don - ne fol de - ri - vá la bra - ma - ta fe - del -

- - - - - pre la bra - ma - ta fe - del -

vĩ - vãn vĩ - vãn del - le don - ne fol de - ri - vá la bra - ma - ta fe - del -

tĩ le vez - zo - fe l'a - mo - ro - fe vĩ - vãn

tĩ le vez - zo - fe l'a - mo - ro - fe vĩ - vãn

tà vĩ - vãn vĩ - vãn vĩ - vãn vĩ - vãn vĩ - vãn vĩ - vãn

tut - te le vez - zo - fe don - ne a - ma - bi - li á - mo - ro - fe che non an - no

tut - te le vez - zo - fe don - ne a - ma - bi - li á - mo - ro - fe che non an - no

tut - te le vez - zo - fe don - ne a - ma - bi - li á - mo - ro - fe che non an - no

cru del - tà che non an - no cru - del - tà

cru del - tà che non an - no cru - del - tà

B tu - del - tà che non an - no cru - del - tà

Composto dal
Composed by } Sig.^r Rauzzini.

TERZETTO

Voice
Tenore III

Voice
Soprano II

Voice
Soprano I

Accomp.
Thorbass

Allegro R.

Per - che fi bar - ba - ro mi cre - di óh Di - o ch' ió vo - glia

Per - che fi bar - ba - ro mi cre - di óh Di - o ch' ió vo - glia

Per - che fi bar - ba - ro mi cre - di óh Di - o ch' ió vo - glia

fin - ge - re bell' I - dol mi - o fof - pi - ri é la - gri - me fof - pi - ri é

fin - ge - re bell' I - dol mi - o fof - pi - ri é la - gri - me fof - pi - ri é

fin - ge - re bell' I - dol mi - o fof - pi - ri é la - gri - me fof - pi - ri é

la - gri - me per in - gan - nar,

la - gri - me per in - gan - nar,

la - gri - me per in - gan - nar,

Per - che fi bar - ba - ro mi cre - di óh

Per - che fi bar - ba - ro mi cre - di óh

ch' ió vo - glia fin - ge - re bell' I - dol mi - o fof - pi - ri é la - gri - me

Di - o ch' ió vo - glia fin - ge - re bell' I - dol mi - o fof - pi - ri é la - gri - me

Di - o ch' ió vo - glia fin - ge - re bell' I - dol mi - o fof - pi - ri é la - gri - me

TERZETTO.

8

per in-gan-nar. sof-pi-ri é la-gri-me per in-gan-nar, Fine.

per in-gan-nar. sof-pi-ri é la-gri-me per in-gan-nar,

per in-gan-nar. sof-pi-ri é la-gri-me per in-gan-nar, Fine.

6 4 5 3 6 4 5 3

Mi strug-ga un Ful-mi-ne se il cor fal-la-ce ma-i di de-lu-de-re

Mi strug-ga un Ful-mi-ne se il cor fal-la-ce ma-i di de-lu-de-re

F. P. F.

fa-rá ca-pa-ce L'og-get-to á-ma-bi-le del mió pe-nar

fa-rá ca-pa-ce L'og-get-to á-ma-bi-le del mió pe-nar

P.

Ah mió ben ah per-che ah! 8.

L'og-get-to á-ma-bi-le del mió pe-nar. Ah mió ben per-che ah! 8.

L'og-get-to á-ma-bi-le del mió pe-nar. Ah mió ben per-che ah! 8. Que'

B 6 4 5 3 8.

TERZETTO.

Que' dol - ci pal - pi - ti, che al pet - to io' len - to mio ben dal pu - ro af -
dol - ci pal - pi - ti, che al pet - to io' len - to mio ben de - ri - va - no dal pu - ro af -

che un al - ma a - man - te no no no no no no no no
- fet - to che un al - ma a - man - te fof - fir non puo no no no no no no no no
- fet - to che un al - ma a - man - te fof - fir non puo no no no no no no no no

Lento: non puo
Lento P. che un al - ma a - man - te fof - fir fof - fir non puo che un al - ma a - man - te fof -
che un al - ma a - man - te fof - fir fof - fir non puo che un al - ma a - man - te fof -

no Ah mio ben ah! per - che ah! 'S. Dal Segno 'S.
- fir fof - fir non puo Ah mio ben per - che ah! 'S. Dal Segno 'S.
- fir fof - fir non puo Ah mio ben per - che ah! 'S.

Composed by Millico.

CANZONE.

Through
No. I

And.te

Hò spar-so tan-te la-gri-me per am-mo-lir-ti il cor che stan-co ór-mái di

pián-ge-re che stan-co ór-mái di pián-ge-re ti lás-ciò al tuó ri-gor Se ás-

pét-ti all' ul-tim' o--re é tár-di la pié-tà e tár-di la pié-tà che pás-sa in

nói l'a mo-re che pás-sa in nós l'a-mo-re sic-co-me in vó-i l'e-

tà sic-co-me in vói l'e-tà.

Sie-gue Sub-bi-to

Through
No. II

Allegretto

Mi-ra quel fiú - - - mi-cel-lo al-tié-ro al par che bel-lo

cor-rer fi rat-to al mar che par che l'al - - - te spon-de sde-gni toc-

CANZONE.

car col piè • Fol-le l'or-go-glio in-fa-no nel tor-bi-do Ó-ce-a-no fi
me- fce é fi con-fon-de fi per-de il no-me l'on-de è non fai dir dov'
è è non fai dir dov'è .

Composed by Millico.

Nº III Thorough bass
Larghetto
Dor-miá ful mar-gine d'un rusce-let-to fu-pi-na é pla-ci-da Clo-ri il mió ben
é lié-ve un zef-fi-ro ful crin ful pet-to li-be-ro all' au-ra fció-glié-va il fren .
Siegve Subbito

(2)
Al solitario
Amico rio
Furtivo e timido
Guidommi amòr
E Largo premio
Del pianto mio
Agli occhi offersemi
Tanto tesor.

(3)
In questo un tenero
Sospiro ascolto
Che a Clori languido
Dal labbro uscì
Vedo che palpita
E'l' feno e'l' volto
Di nuova porpora
Si ricoprì.

Nº IV Thorough bass
Allegretto
La far-fa-let-ta che frà l'er-bat-te fcher-zan-do va .

CANZONE

12

Que-s to quel fió-re spo-gliá dà-mo-re e poi fen' và.

(2)
Ma lulla fera
Cotesta altera
Non riderà.
Che al vago lume.
Le belle piume
Si bruccierà.

(3)
Donna incoſtante
Che d'ogni amante
Gioco ſi fà.
Alfin ſ'aspetta
Chi la vendetta
Altrui farà.

Compoſta dal }
Compoſed by } Sig.^r Millico

Thoro. bas
Nº V
Accompato

La piú vez-zo-fa fi-glia' di Flo-ra, ſpun-ta la ro-fa col pri-mo al-

And.te

bor. E poi ſul ſe-no dell' I-dol mi-o, lan-gué, e vién' me-no,

mez-zó il di, po-tes-ſi' anch' i-o lan-guir co-fi, lan-guir co-

fi me-glio è un mo-men-to di tal con-ten-to e poi ſi-nir.

e poi ſi-nir, che frà gl' af-fan-ni vi-veſ cent' an-ni ſem-pré a loſ-

B

CANZONE.

frir. fem - pré a fof - frir. Siegue Subbito

6 4 3

Thore bas
Nº VI
Accompito

Vè co.me bel - lo il mar bel - lif - fi - ma - Ne - ri - na l'aú - ret - ta ma - tu -

Allegro

- ti - na ap - pe - na in ful - la re - na fá l'on - da gor - go - gliar.

6

gom - bra è di nu - be il li - do l'on - da tran - quil - la e chía - ra, fció -

6 4 5 6 7 6 4 5 3 2 3 8 9 7 8 6 4 5 6 4 5 3

- gliam dal li - do o' ca - ra an - dia - mo á tra - ftu - lar. fco gliam dal li - do o' -

6 4 5 3 7

ca - ra an - dia - mo á tra - ftu - lar.

6 4 3 7

(2)
Deh non fidarti al mar
Nò, non li prestar fede
Perchè ei ben tosto riede
Coll'onda furibonda
La sponda a minacciar.
Spesso chi a ciel sereno
Partì dal lido infido
Schernò del flutto infido
Tornoivi a naufragar.

(3)
Nerina ah! più del mare
Volubile, incoostante
Di core, e di sembiante
Tu pur col riso in viso
Ma torni a lusingar.
Mà so per prova anch'io
Come cambiar ti sai
E sono stanco ormai
Di piangere e tremar.

Accompato
Thoro' bass

Andantino

Dal dì ch'io vi mi-ra-i, pu-pil-le lu-sin-ghie-re non fa che sia pia-ce - - - re il

po-vé-ro mi-o cor, Se mi vi-bras-te un dar-do co-li cru-del nel se-no deh non ne-ga-te ál-

Largo P^o tempo

- me-no deh non ne-ga-te ál-me-no pié-ta - - - de, pié-ta - - - de ál mió do-lor. Siegve Subito

Largo P^o tempo

(2)
Dunque se tanto fiete
Amalili, vezzose
Vestitevi amorose,
Di te nera pietà
Che se i più cari vezzi
Sparfero in voi le stelle
Render vi può men belle
Severa crudeltà.

(3)
Ah che il ritegno vostro
Ahimè, troppo inumano,
Fa, che in van preghi e invano
Speri da voi pietà.
Ma pur benchè cagioni
Di mille affanni, e mille,
Amabili pupille
Il cor v'adorerà.

Nº VIII

Accompato
Thoro' bass

Allegretto

Fil-le se mai pre-ten-di o -

ra che fo-no á-man-te ch'io deb-ba ad o-gni is-tan-te lan-gui'

re, e fos-pi-rar. Sap-pi ch'io son d'un ge-nio co-li vi-vá ce, e li-be-ro che

Revo F. a tempo

per a mor non vo-glió e non nó nó non - - - mi so tur-bar. e nó nó nó nó no non non non mi so tur-bar.

CANZONE.

Accompato
Thoro' bails

Larghetto

Del mió def-ti-no in-giús-to no che non fo la gnar-ti no che non

lo la-gnar-ti se an-cor se quí ad á-mar-mi se an-cor mi fer-bi fè. se an-cor mi

fer - bi fè. Dol-ce é il pen-sar nel pun-to

ch' ió m'ab-ban-do-no ál pián-to ma tu miá ca-ra in-tan-to pián-gen-do vái con me.

pián-gen-do vái con me. pián-gen-do vái con me. Siegue Subito

(2)
Di questi boschi ombrosi
In frà l'orror profondo,
A ogni Pastor m'ascondo.
Sol per pensare a tè;
Ed al pensier seguace
Impresta l'ali amore,
Che vola insiem col core
Ove non puote il piè.

(3)
Ma di mia voce al suono
La mesta eco risponde,
O trà le verdi fronde
Vn Zeffiro legger;
E così ogn'or mi pasco
Trà i flebili sospiri
D'inutili desiri
D'un misero piacer.

N.º X.

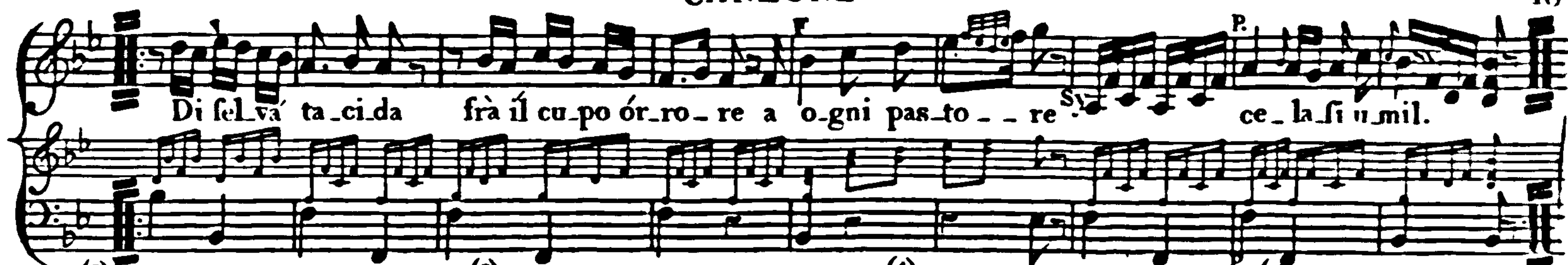
Accompato
Thoro' bails

Allegretto

La vi-o-let-ta ver-go-gno-let-ta o-nor pri-mie-ro del nuó-vó A-pril.

CANZONE

16



(2)
Di se l'astosa
Sorge la rosa
Regina altera
Di tutti i fior;
E se n' adornano
Per lor diletto
Le chiome, e il petto
Ninfe e Pastor.

(3)
La modestina
Cara nerina
Alla Viola
Quanto è simil?
Vanta un amabile
Vago sembiano
Ma ad ogni amante
S'asconde umil.

(4)
Clori orgogliosa
Pari alla rosa
Di nuove fiamme
Avida ogn'or;
A mille Giovani
Amanti intorno
Più volte al gioro
Cangia d'Amor.

(5)
O' Nina, o Clori
Son molti fiori
La giovinezza
Colla beltà;
E un volto florido
Ben poco dura
Se non è in cura
Dell'onestà.

Nº XI Composta dal
Composed by } Sig.^r Millico.



(2)
Insensibile all'affetto
Tu mi neghi un sguardo sol,
E con barbaro diletto
Vai godendo del mio duol.
Un accento, un vizzo, un riso
Da te brama il tuo fedel,
Che se voi vedermi ucciso,
Segui ad esser sì crudel.

(3)
Ma ten fuggi, ei miei lamenti
Non ti fanno impietosir
E più barbara de venti
Perche cerchi il mio morir.
Moriro, giachè lo vuoi,
Moriro per tuo piacer,
Ma chi fa che un giorno poi
In van t'abbia a raveder.

Accompato
Thoro' bas

Fug-gan da noi gli af-fan - - - ni di tor - - - bi-do pen - -

Allegro

fier, il ri - fo ed il piá - cer ci re - - sti in fe - - - no. il ri - fo ed il piá -

- cer ci res - - ti in fe - - - no. 1. 2. * no. Ne vén - - ga á dis - - tur - bar, chi be - - ne á -

1. 2.

mar de - fi - a, la fred - da ge - lo - fi - a col luo vé - le - - - no. ne ven - ga a dif - tur -

F* k P. P.

- bar la fred - da ge - lo - fi - a col luo vé - le - - - no. 3

Arietta

Accompato
Thoro' bas

Se mo - ne - ca ti fa - i ió fra - te mi fa - ro in che con - vén - to uo - i ió pur ti se - guí - rò. Quán -

And.^{no}

- do bat - te la lu - na fat - to la miá for - tu - na che re - go - lar non so, vor - res - ti far - ti Mo - ne - ca ma non lo cre - do nó.

B^o

ROMANELLO.

18

Pa_dro_na bel_la per non più pe_na_re vo_glió che per mió be_ne co_si sí_a

Accompagno
Thoro' bas
And^{te}

quán-to vi pos-so á-mar ví vo_glió á_ma-re ma non ví vo_glió á_ma-re in com-pa-

-gni_a.

Risposta
Anfwer

(2)
Voi siete bella ed io non posso stare
Con questa indiavolata gelosia,
Siche risoluzione bisogna fare
O esser tutta d'allri o tutta mia.

(1)
Fabrizio caro per qualche mi pare
Questa è un ingiusta, e strana farnesia,
Quanto vi devo dar, vi voglio dare
Ma fate la finezza andate via.

(2)
Jo con li sciocchi non voglio impazzare
M'offende assai la vostra gelosia,
Se siete pazzo, andatevi a strozzare
Ma lontano però da casa mia.

Arietta Venetiana
Venetian Ballads

IDOLO DEL MIO COR.

I-do-lo del mió cor ar-do per voi d'a-mor, e lem-pre ó miá spe-ran-za s'a-van-za il mio pe-

Accompagno
Thoro' bas
And^{no}

-nar; Di-si-mu-lar vor-ri-a la cru-da pe-na mi-a ma ún cer-to non so che - - - ma ún cer-to non so

che - - - non so se m'in-ten-de per-che ví vo_glió ben.

(2)
Quando lontana sé
Quando non me guardé,
Vorrei senza parlarve
Spiegarvi il mio dolor;
Ma si che sono arrente
Non so più buon da niente,
E un certo non so che
Non so se m'intende
Perche vi voglio ben.

(Song for two voices.
Negro Arietta per due voci.)

ADIEU COEUR MOI.

Voce 11
Voce 1
Thoro' bafs
Accomp^{to}

And^{no}

A -- dieu Coeur moi ca -- lè par -- tir ma chere : ca -- lè par -- tir pour

A -- dieu Coeur moi ca -- lè par -- tir ma chere ca -- lè par -- tir pour

Sain -- ta Lou_zi bai bai bai pe_tit bai_fer ma chere

Sain -- ta Lou_zi bai bai bai pe_tit bai_fer ma chere

bai pe_tit bai_fer a_vant moi ca_lè bai bai bai bai bai

bai pe_tit bai_fer a_vant moi ca_lè bai bai bai bai bai

bai pe_tit bai_fer ma chare bai pe_tit bai_fer a_vant moi ca_lè.

bai pe_tit bai_fer ma chare bai pe_tit bai_fer a_vant moi ca_lè.

(2)

Toi aimer moi quand moi aller ma chere
Toi aimer moi quand moi et partir, ~
Bai &c. &c.

(3)

Aime done toi quand moi partir
Aime done toi ou bien moi mourir,
Bai &c. &c.

Accompato Thoro' *Allegretto*

Son' in-na-mo-ra-to d'u-na Mo-ret-ti-na' La - - dra af-fa- -

fi-na che il co-re m'a ru-ba. Ohi-me che mo-ro che mo-ro per a -

mor d'un I d'un I d'un A d'un M e d'un O.

Napolitan Air
Aria Napolitana

O CARA MIA NANNELLA.

Composta dal
Composed by } Sig.^r Piccini.

Accompato P. *And.te Soltenuto*

O ca - - ra mia Nen-nel-la

O fa - ta mia d'am-mo-re O ca-ra cián ció sel-la o ca-ra cián ció -

-sel-la ió mo-ro pro-prió cca o ca-ra cián-ció-sel-la o ca-ra cián-cio-sel-la io

mo-ro pro-prió cca ió mo-ro pro-prió cca ió mo-ro pro-prió cca.

French Air (For one or two Voices.
Per una o due Voci.)

DRAGONS POUR BOIRE.

Voice 2
Voce 1
Thoro' bafs
Accompagn

And.^{no}

Dra-gons pour boi-re L'on dit que vous a-vez re-nom Mais pour com-bat-tre L'on dit que non.

Dra-gons pour boi-re L'on dit que vous a-vez re-nom Mais pour com-bat-tre L'on dit que non.

L'on dit que vous a-uez e-tè Au com-bat fans a-voir tir-re des coups de fa-bre ni de pis-to-let.

L'on dit que vous a-uez e-tè Au com-bat fans a-voir tir-re des coups de fa-bre ni de pis-to-let.

P. F

L'on dit que uous a-uaz e-tè Au com-bat fans a-voir tir-rè des caups de fa-bre ni de pis-to let.

L'on dit que uous a-uaz e-tè Au com-bat fans a-voir tir-rè des caups de fa-bre ni de pis-to let.

P.

Irish Air

DU CATU NON VANATU.

Thoro' bafs
Accompagn

Largo

Du-ca-tu non Va-na-tu AI-LEEN A-ROON, fan Du-ca-tu non Va-na-tu AI-LEEN A-

-ROON. Du-ca-tu non Va-na-tu Du-ca-tu non Va-na-tu Du-ca-tu Du-ca-tu Du-ca-tu non

Va-na-tu O Du-ca-tu non Va-na-tu AI-LEEN A-ROON.

B

Composed by } James Hook. WILLY'S Rare and WILLY'S Fair.
Composita da }

Sung by } Mrs Wrighen.
Cantata da }

22

Thoro' bass
Accompato
Vivace

* S. P.
S. With tune-full Pipe and mer-ry glee, young Wil-ly won my Heart a bly-ther twain you

* P.
could na lee, all beau-ty with-out A-rt Wil-ly's rare and Wil-ly's fair and Wil-ly's wond'rous bon-ny and Wil-ly

* F. P. *
says he'll mar-ry me, gin e'er he'll mar-ry o - ny, Wil-ly's rare and Wil-ly's fair and Wil-ly's wond'rous bon-ny and

* P. * P.
Wil-ly says he'll mar-ry me, gin e'er he'll mar-ry o - ny, gin e'er he'll mar-ry o - ny, gin e'er he'll mar-ry o - ny, and

* F. *
Wil-ly say's he'll mar-ry me, gin e'er he mar-ries o - ny F.

(2)

O come you by yon water side
Pull'd you the rose or lilly,
Or came you by yon meadow green
Or saw you my sweet Willy.
Willy's rare and Willy's fair &c.

(3)

Syne now the Trees are in their bloom,
And flow'rs spread o'er Ilka field,
I'll meet my Lad among the broom
And lead him to my summer's shield.
Willy's rare and Willy's fair &c.

Thoro' bass
Accomp'to
Andte

In this Sha-dy blest re-treat I've been wish-ing for my Dear,

I've been wish-ing for my Dear Hark I hear Hark

I hear his wel-come Feet, tell the love-ly Char-mer near Hark I hear

his wel-come Feet tell the love-ly Char-mer near. tell the love-ly Char-mer

B

IN THIS SHADY BLEST RETREAT.

24

near tell the love-ly Char-mer the love-ly Char-mer

near tell the love-ly Char-mer near tell the love-ly Char-mer near

'Tis the sweet be-witch-ing Swain, true to Love ap-poin-ted Hour,

joy and Peace now smile a-gain Love I own, thy migh-ty Pow'r

In this sha-dy blest re-treat I've been wi-shing for my

Dear I've been wish-ing for my Dear Hark I

hear Hark I hear his wel-come Feet tell the Love-ly Char-mer

IN THIS SHADY BLEST RETREAT.

near In this sha-dy blest re-treat I've been with-ing for my Dear Hark I

hear his wel-come Feet tell the love-ly Char-mer near the love-ly Char

mer the love-ly Char-mer near the love-ly Char

mer the love-ly Char-mer near

Composed by } Composta da } James Hook. **BONNY JAMIE O** Sung by } Cantata da } Mrs. Wrihten.

Thoro' bass accompto

All^o con Spirito.

8. Where

new mown hay on win-ding Tav, the sweets of spring dif-clo-fes As I one mor-ning sing-ing

BONNY JAMIE O.

26

lay, u - pon a bank of ro - fes Young Ja - mie

Whif - king o'er the mead, by geud luck chanc'd to 'spy me, He took his bon - net off his head, and

fas - tly fat down by me. My bon - ny bon - ny Ja - mie O. my bon - ny bon - ny Ja - mie O I care not tho' the

World shoud' know how dear - ly I love Ja - mie O. My bon - ny bon - ny bon - ny Ja - mie O. My

bon - ny bon - ny bon - ny Ja - mie O. I care not tho' the World shoud' know how dear - ly I love

Ja - mie O.

(2)
The Swain tho' I right meickle prize,
Yet now I wad na ken him;
But with a frown my heart disguis'd,
And strave away to fend him.
But fondly he still nearer prest,
And at my feet down king;
His beating heart it thump'd sae fast,
I thought the Lad was dying.
B My bonny bonny Jamie O. &c.

(3)
But still resolving to deny,
And angry Pafsion feigning;
I aften roughly shot him by,
With words fow of disdainings;
He seizd my hand and nearer drew,
And gently chiding a my Pride;
So sweetly did the shepherd woo,
I blushing vow'd to be his Bride.
My bonny bonny Jamie O. &c.

THO' THE WINDS.

28

Night how much I can de-fy thee, Laugh at all thy Ne-gro train, day re-ti-ring Da-mon's

nigh me storms may beat but beat in vain.

storms may beat but beat in vain 8. On my she-pherd fond re-

clin-ing Plea-sing safe-ty footh my breast wel-come winds to peace in-clin-ing

winds that lull to dow-ny rest. On my she-pherd fond re-clin-ing Plea-sing

safe-ty footh my breast wel-come winds to peace in clin-ing winds that

lull to dow-ny rest

8. Dal Segno 8.

IF 'TIS JOY.

Thoro' bass
Accompio

Andantino

8. If 'tis joy to wound a lo - ver how much

more to give him ease when his pas - sion we dis - co - ver oh how

plea - sing 'tis to please if 'tis joy to wound a lo - ver how much

more to give him ease when his pas - sion we dis - co - ver oh how plea - sing 'tis to

please oh how plea - sing 'tis to please

IF 'TIS JOY.

30

Fine

The Blifs re - turns and we re - ceive, Tran - sports grea - ter than we

Fine

give, the blifs re - turns and we re - ceive, tran - sports grea - ter than we give. . If tis

joy to wound a Lover, how much more to give him ease, when his

pas - sion we dis - co - ver, oh how plea - sing tis to please.

The Blifs re - turns and we re -

- ceive, tran - sports grea - ter then we give, the blifs re - turns and we re - ceive tran - sports

grea - ter than we gi -

Dal Segno 8.

The image shows a musical score for the song 'If 'Tis Joy'. It consists of seven systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'P' (piano) and 'F' (forte). There are also performance instructions like 'Fine' and 'Dal Segno 8.'. The lyrics are written below the vocal line, and the piano part includes fingerings and other technical markings.

ADVICE TO THE LADIES.

RONDO

Accomp^{ta} Sy^p
Thorn^{bas} Andantino

Let an emp-ty flatt'ring spi-rit ea-sy foo-lish hearts be-guile know ju-di-cious Fair that

me-rit on-ly can de-serve your smile let an em-pty flatt'ring spi-rit ea-sy foo-lish hearts be-

-guile; know ju-di-cious Fair that me-rit on-ly can de-serve your smile

Scorn the Wretch what-e'er his sta-tion who with

Wealth or Ti-tles bold. dead to each soft in-cli-na-tion hopes to win your Hearts with

Gold - - - With the Youth each worth pos-sessing deign the Nu-ptial joys to

R Gold - - -

The musical score is written for a piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andantino'. The score includes a Rondo section with a repeating melody. The lyrics are written below the vocal line. The piano part includes various musical notations such as notes, rests, and fingerings. The score is divided into measures by vertical bar lines. The lyrics are: 'Let an emp-ty flatt'ring spi-rit ea-sy foo-lish hearts be-guile know ju-di-cious Fair that me-rit on-ly can de-serve your smile let an em-pty flatt'ring spi-rit ea-sy foo-lish hearts be-guile; know ju-di-cious Fair that me-rit on-ly can de-serve your smile Scorn the Wretch what-e'er his sta-tion who with Wealth or Ti-tles bold. dead to each soft in-cli-na-tion hopes to win your Hearts with Gold - - - With the Youth each worth pos-sessing deign the Nu-ptial joys to Gold - - -'. The score includes various musical notations such as notes, rests, and fingerings. The score is divided into measures by vertical bar lines.

ADVICE TO THE LADIES.

32

prove deing the Nu-ptial joys to prove ne'er def-pise so great a Blef-sing but re -

- pay him Love for Love but re - pay him Love for Love - - - - - 3 3 8. Dal Segno 8.

Composed by } Mr. Carter.
Composta da }

IF LOVE'S A SWEET PASSION. Love - - - - - 8.

Accompta
Thoro bals

If Love's a sweet Pas-sion why does it tor-ment, if bit - - ter O

And te Play till thus
for the Sy

tell me whence comes my con - tent Since I suf-fer with plea-sure why should I com -

plain or grive at my Fate since I know 'tis in - vain yet so plea - - firg the

pain is so soft is the Dart, that at once it both wounds me and tick - les my

heart.

(2)

I grasp'd her hands gently look languishing down,
And by pafsionate silence I make my Love known,
But how am I blefs'd when so kind she does prove,
By some willing mistake to discover her love,
When in striving to hide she reveals all her fl me,
And our Eyes tell each other what neither dare name.

THOU SOFT, FLOWING AVON.

Accomp^{to} P.
Thoro bass

Larghetto

Thou soft flow-ing A-VON by thy sil-ver streams of things more than

Mor-tal thy SHAKE-SPEARE would Dream would Dream, would Dream, thy SHAKE-SPEARE would

Dream - - The FAIRIES by Moon-light dance round his green bed for

Hal-low'd the turf is which Pil-low'd his Head The FAIRIES by moon-light dance round his green bed, for

Hal-low'd the turf is which Pil-low'd his Head.

Dal Segno

The Love stricken Maiden, the fighting young swain,
There Prove without danger, and sigh without Pain;
The sweet but of beauty no blights shall here dread
For Hallow'd the turf is which Pillow'd his head.

Here Youth shall be fam'd for their Love and their truth,
Here smiling Old Age feels the Spirit of Youth;
For the raptures of fancy here Poets shall tread
For Hallow'd the turf is which Pillow'd his head.

Flow on Silver AVON in Song ever flow,
Be the Swans on thy bosom still whiter than Snow;
Ever full be thy Stream like his Fame may it spread,
And the turf ever Hallow'd that Pillow'd his head.

Composed by
Composta da } James Hook

The CAUTIOUS MAID.

Sung by
Cantata da } Mrs Weichsell.

34

Thore] bas 2#
Accomp 0# 11m
Cantabile P.

F. 6 4 3 2 3 8 4 6 4 6

F. 4 3 F. 4 3 P. 4

F. 6 5 P. F. P 4

F. 3 No more a-long the dai-fy mead, I meet my fi-ckle Swain, whole

8 3 4 8 3 4 8 3 4 F 8 P. 8m 10m

4 6 4 6 4 3

where I rov'd, till pi-ty touch'd my heart | then laugh-ing boaf-ted how I lov'd, and

4 6 4 6

play'd a tray-tor's part he figh-ing fol-low'd where I rov'd, till pi-ty touch'd my

B 4 3 F. P. 7 3 6 4 7 3 6 4

The CAUTIOUS MAID.

heart Then Laugh-ing boaf- ted

how I lov'd, and play'd a tray-tor's part. Then Laugh-ing boaf- ted how I lov'd, and

play'd a tray-tor's part. and play'd a tray-tor's part. and play'd a tray-tor's part.

a tray-tor's part. and play'd a tray-tor's part. 8. La-dies La-dies while you fly, the

men will still pur-sue But if you pi-ty when they figh, a-las they'll fly from you,

La-dies La-dies while you fly, the Men will still pur-sue, But if you pi-ty

when they figh a-las they'll fly from you, La-dies La-dies while you fly, the Men will

Allegro

B

The CAUTIOUS MAID

36

Itill pur-sue, But if you pi-ty when they ligh, a-Ls they'll fly from you - - a-las they'll

fly from you - a-las they'll fly from you.

Fine They prac-tise and they must ap-

-prove an In-no-cent de-ceipt Af-fect In-diff-rence where you Love, or you'll In-diff-rence

meet They prac-tise and they must ap-prove an In-no-cent de-ceipt, Af-fect In-

diff-rence where you Love, or you'll In-diff-rence meet. or you'll In-diff-rence meet -

S. Dal Segno S.

B. P.

Thoro^o bass
Accompato
Moderato

Come Come live with me and be my Love, and we will all the
plea-sures prove, that Grove and Val-ley, Hill, and Field or Woods and ltee-py
moun-tains yield. yield. And I will make thee Beds of Ro-fes, and twine a
thou-sand am-rous po-fies. I will make thee Beds of Ro-fes and twine a
thou-sand am-rous po-fies. Come Come live with me and be my
love, and we will all the plea-sures prove, that Grove and val-ley
Hill and Field or Woods and ltee-py Moun-tains yield, To

B

deck thee for the weke and fair with cu - - rious fan - - cy I'll pre - -

- - pare a Cap of flow'rs and ru - ral Kir - tle em - broi - - der'd all with

leaves of Myr - tle a belt of straw and I - - vy buds a cor - - al

Clasp and Am - - ber studs. and if these plea - - sures may thee move, then

come with me and be my Love Nymphs and Swains shall dance and

sing for thy de - - light each May mor - - ning and if these plea - - sures

may thee move, then come with me and be my Love.

YE SLUGGARDS.

Sung by }
Cantata da } Mr. Vernon. at Vauxhall.

Thoro' bass
Accomp^{to}

Allegro^f

8. Ye Slug-gards who mur-der your life time in Sleep, a-wake and pur-

-sue the fleet Hare, From life say what joy say what plea-sure you reap, that e'er cou'd with

Hun-ting Com-pare. That e'er cou'd with Hunt-

-ing Com-pare. that e'er cou'd with Hunt-ing Com-pare.

that e'er cou'd with Hunt-ing Com-pare. When Phæ-bus be-

P. B

YE SLUGGARDS

40

The musical score is written for a piano and voice. It consists of five systems of staves. The first system shows the beginning of the piece with the lyrics 'gins to En-light-en the Morn, the Hunts-man at-tend-ed by Hounds,'. The second system continues with 'Re-joices and Glows at the sound of the Horn, Whilst woods the sweet'. The third system has 'Ec-cho re-sound Whilst woods the sweet Ec-'. The fourth system has 'cho re-sound. While woods the sweet Ec-cho re-sound.'. The fifth system has 'while woods the sweet Ec-cho re-sound.' and ends with a double bar line and some decorative flourishes. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings like 'F.' (forte) and 'P.' (piano). There are also asterisks and 'sy' (synchronizing) markings above certain notes.

(2)

The Courtier, the Lawyer, the Priest have a View,
Nay, ev'ry profession the same,
But Sportsmen, ye mortals! no pleasures pursue,
Than Such as accrue from the game,
While Drunkards are pleas'd in the joys of the Cup,
And turn into day ev'ry Night,
At the break of each Morn, the Huntsman is up,
And bounds o'er the Lawns with Delight,

(3)

Then Quickly, my Lads, to the Forest Repair,
O'er Dales and o'er Valleys let's fly,
For who can, ye gods! feel a moment of care,
When each joy will another Tupply,
Thus, each morning each day, in raptures we pass,
And desire no comfort to Share,
But at Night to refresh with the Bottle and Glass,
And feed on the Spoil of the Hare.

A GENERAL TOAST.

Thoro' bass
Allegretto

Here's to the Maid-en of bash-ful fif-teen, Like-wise to the wi-dow of fif-ty,

Here's to the bold and Ex-tra-va-gant Queen, And here's to the house wife that's thrif-ty.

Let the toast pass, drink to the lass, I war-rant she'll prove an Ex-cuse for the Glas.

Chorus
Let the toast pass, drink to the Lass, I war-rant she'll prove an Ex-cuse for the Glas.
Chorus
Let the toast pass, drink to the Lass, I war-rant she'll prove an Ex-cuse for the Glas.

(2)
Here's to the Maiden who's dimples we prize,
Likewise to her that has none fir,
Here's to the Maid with a pair of black eyes,
And here is to her that's but one fir.
Let the toast pass, drink to the lass &c.

(3)
Here's to the Maid with a Bosom of snow,
And to her that's as Brown as a berry,
And here's to the wife with a face full of woe
And here's to the Girl that is merry
Let the toast pass, drink to the lass &c.

(4)
Let her be clumsy or let her be slim,
Young or ancient I care not a feather,
So fill the pint bumper Quite up to the brim,
And Ee'n let us toast them together.
Let the toast pass, drink to the lass &c.

Composed by
Composto dal } Sig.^r Giardini.

FOR ME MY FAIR.

Thoro' bass
Allegretto

For me my Fair a wreath has wove where ri-val flow'rs in u-nion meet,

FOR ME MY FAIR.

12

where ri_val flow'rs in u_nion meet, as oft she kifs'd this gift of Love, her
breath gave sweet_nefs to the sweet, as oft she kifs'd the gift of Love, her breath gave sweet_nefs
to the sweet, her breath gave sweet_nefs to the sweet.

(2)
A Bee within a damask Rose
Had crept, the nectar'd dew to sip,
But lesser sweets the Thief forgoes,
And fixes on Louisa's lip.

(3)
There tasting all the bloom of spring,
Wak'd by the rip'ning breath of May,
Th' ungrateful spoiler left his sting,
And with the Honey fled away.



ONE KIND KISS.

Thoro' bass
Accompato
And^{te} Softe^{to} Sempre P.
One kind kifs be fore we part, drop a tear, and bid a dieu,

Tho' your le vere my fond heart, till we meet shall pant for you,

till we meet and till we meet till we meet shall pant for you.

BLOW HIGH, BLOW LOW.

Thoroughbass
Accompaniment

Allegro

Blow high, blow low, let Tem-pests tear the Main-Mast by the board, my heart with thoughts of

thee my dear and love well stor'd, shall brave all dan-ger, scorn all fear, the roar-ing

winds, the rag-ing sea, in hopes on shore to be once more safe moor'd with thee.

Fine

A loft while moun-tains high we go, the whist-ling

winds that scud a-long, and the Surge roar-ing from be-low, shall my sig-nal be to

think on thee, shall my sig-nal be to think on thee, and this shall be my Song. And

BLOW HIGH BLOW LOW.

14

on that night when all the Crew the mem'ry of their for-mer lives o'er flow-ing Cans of

Flip re-new and drink their sweet-hearts and their Wives, I'll heave a sigh I'll heave a sigh and

think on thee and as the Ship rolls thro' the Sea the bur-then of my Song shall be.

Perfian Air. MUSTACHUS.

Thoro' bass Accompan'to

Affettuoso

Muf-ta-chus al-la Bul-la Bul-la mi-ra I-aun bik fir Mi-a Muf-ta-chus al-la Bul-la Bul-la mi-ra

I-aun bik fir mi-a Mi-ra I-aun bik fir mi-a la-ni mi-ra I-aun bik fir mi-a Muf-ta-chers al-la Bul-

la Bul-la mi-ra I-aun bik fir mi-a Mi-ra I-aun bik fir mi-a Mi-ra I-aun bik fir mi-ra la-ni mi-ra I-aun bik

fir mi-a Mus-ta-chus al-la Bul-la Bul-la mi-ra I-aun bik fir mi-a Mi-ra I-aun bik fir mi-a.

Galic Air.

DRIMAN DUBH.

Ho ro' n drim-man dubh ho ro' ei le, Ho ro' n drim-man dubh ho ro' ei le, Ho ro' n drim-man dubh

Thoro' bafs
Accompato
And.^{te}

Galic Air. ORAN GAOIL.

Ho ro' ei le, An drim-man dubh laothach 's i rogha na spreidhe

Thoro' bafs
Accompato
Lento

mad-din a bhuail mi Ach Ach-duin ro bhuan nach lei ghis gu brath ach sheal lodh our fai che do flat do mh-nai uafail

Moch thra di luain 's mi ag aum hare an La Chuir a chin di-leas di-leas di-leas Chuir a chin di-leas thar-ram do

lamb do chul don Chan-nach a mhiadhadh no mil-tin 's dui-ne gun Chri nach tu-ga dhuit gradh.

Galic Air.

MAC GRIGOIR A RUA-RUTH.

Tha mu-lad tha mu-lad tha mu-lad gam lion-adh tha mu-lad bochd truagh orm, nach dual domh dheth di-readh thee

Thoro' bafs
Accompato
Lento

mu-lad bochd truagh orm nach dual domh dheth di-readh my-mhac Gri-goir a Rua-ruth ga m bu dual bhi'n gleam lio bhum.

LISON DORMOIT.

46

Accompagné
Thon bas
And.^{no}

Li - fon - dor -

- moit dans un boc - cage, un bras par ci, un bras par là, son lit é - toit un

verd feuil - lage ah qu' on dort bien com - me ce - là; son a - mant est

là qui la gue - te vo - yons dit il ré - veil - - lons là, ré - veil - lons là ré -

veil - lons là il lui ti - ra fa co - le - ret - te ré - veil - lons là ré - veil - lons là la bel - le

tou - jours foin - meil - la. la. sy

(2)
Jettons dit il sur la dormeuse
Des fleurs par ci des fleurs par là
Il en couvrit la Sommeilleuse
Elle dort malgré cela;
Voyons si un baiser bien tendre
Peut être la réveillera,
Voyons ce ci voyons cela
Avec adresse il sut le prendre
Il fallut ça pas moins que ça
Lison enfin s'éveilla.

(3)
La Bergère tout interdite
Lui dit par ci lui dit par là
Colin allez vous en bien vite
En agitez comme cela
Ma foi dit il j'ai vu l'aurore
Moins belle que vous n'étiez là
Dormez com'ci dormez com'ça!
Ah! de grâce dormez encore
Dormez com'ci dormez com'ça
Colin vous réveillera.

UN JOUR SUR LA FOUGERE.

Thoro' bafs
Accompato

Andte

Un. jour sur la fou-ge-re, je vis le beau Tir-sis, aux pieds de la ber-ge-re, lui
comp-tant les sou-cis; Mon ai-ma-ble Li-fet-te pour quoi me voit mou-
rir; L'a-mour me fait bel-le Bru-net-te, l'a-mour me fait mou-rir.

(2)

Depuis que tu m'es chere
Je ne fais que Languir,
Ce qui favoit me plaire
Pour moi n'est plus plairir;
Mon chien et ma Moulette
Qu'allez vous devenir,
L'amour me fait belle Brunette
L'amour me fait mourir.

(3)

Ma brebis si cherie
Qui me carefsoit tant,
Maintenant je L'oublie
Taut mon tourment est grand

Quan'd je suis sur l'herbette
Je la laisse courir,
Taut je pense à toi ma Lifette
Toi qui me fais mourir.

(4)

Si mon amour extreme
Ne peut toucher ton coeur,
Si tu ne me gis j'aime,
Tirsis est mon vainqueur;
A tes yeux ma Lifette
Tu me verras punir,
Tu me feras belle Brunette
Tu me feras mourir

Composed by
Composta da } M. DesAides.

SENTIR AVEC ARDEUR.

Thoro' bafs
Accompato

Moderato

Sen-tir a-vec ar-deur flam-me dis-crèt-te, cest le bon-heur du coeur,
en-tends tu bru-net-te, l'é-cho qui re-pet-te sen-tir a-vec ar-

SENTIR AVEC ARDEUR.

48

-deur flam-me dif-cret-te, c'est le bon-heur du Cœur? An-net-te ré-

-pond à ce-la . oui da, oui da, ça f'dit com, ça mais l'a-mour quand on

en est la l'en va grand pas et ne r'vient pas; un-ne voix se-cret-te

tout bas me ré-pet-te, oui da, oui da, ça s'dit-com-ça, mais l'a-mour

quand on en est là, l'en va grand pas et ne r'vient pas.

Composed by
Composta da M. Mereau.

DORS MON ENFANT.

Thoro' bafs
Accompato
Lento P.

S. Dors mon En-fant closeta pau-pie-re tes cris me dé-chi-rent le Cœur dors mon En-fant ta

SENTIR AVEC ARDEUR.

pau-vre Me-re a bien al-sez de la dou-leur. Lors-que par des dou-ces ten-dres-les

Fine

ton Pe-re fut ga-gner ma foi, il me sem-bloit par les ca-ref-les, naïf, in-no-cent

com-me toi. je le crus où sont les pro-mes-les? il ou-blie et son fils et moi.

QUI PAR FORTUNE.

Qui par for-tu-ne trou-ve-ra E-glé dans la prai-ri-e

Thoro' bafs
Accompato
Andte

fans en-vi-e ne la ver-ra que nest el-le m'a-mi-e Elle a la

tail-le de Ve-nus et de Cy-pris les gra-ces. Hé-las hé-las j'e

ne la vois plus et j'ai per-du les tra-ces.

R

AH SI VOUS POUVIEZ COMPRENDRE.

Accompagnement
Thorbass

Andante

Ah! si vous pou-viez com-pren-dre ce que je res-sens pour vous, L'a-mour n'a rien de si

ten-dre l'a-mi-tié rien de si doux; Loin de vous mon coeur sou-pi-re près de vous tout m'in-ter-

-dit, Ah! que no- - lé-je tout dire et peut é - - - tre j'ai trop dit.

(2)

D'une manière imparfaite
Je vous dirais mon ardeur
Quand la bouche est l'interprète
L'on explique mal son coeur;
Quoique je ne puisse dire
Ce que j'ai si bien senti
Dans mes yeux vous pourriez lire
Ce que vos yeux ont écrit.

POUR JAMAIS A MA THEMIRE.

Accompagnement
Thorbass

Andant.^{no}

Pour ja-mais a ma Thé-mi - - re j'ai do-né mon coeur, c'est pour moi qu'el-le son-

pi-re je suis son Vain-queur. Touts nos Ber-gers vou'd-roient vi-vre

pour sui-vre ses loix; c'est a moi c'est a moi qu'el-le a pro-mis sa foi.

(2)

L'autre jour sur la Fougere
Le beau licidas,
Vint parler a ma bergere
Qui n'ecoutoit pas;
Elle méditoit dans son ame
La Flamme des loix,
C'est a moi C'est a moi
Qu'elle a promis sa foi.

(3)

S'il étoit une Deesse
Brillante d'appas,
Qui vint m'offrir sa tendresse
Je n'en voudrais pas;
C'est Ton coeur seul ou j'aspire
Themire crois moi,
C'est à toi c'est à toi
Que j'ai donne ma foi.

J'ENTENS GEMIR DANS CE SEJOUR.

A compato
Thoro' bats
Fais: Largo

J'en-tens gé-mir dans ce lé-jour la ten-dre Tour-te-rel-le,

he-las d'un mal-heur-eux a-mour je fou-pi-re comme el-le; son a-

man-te a per-du le jour, Eg-lé m'est in-fi-de-le.

OH MA TENDRE MUNETTE.

A compato
Thoro' bats
Lento

Oh ma ten-dre mu-set-te mu-set-te mes a-mours, toi qui chan-tois Li-

set-te Li-sette et mes beaux jours; D'u-ne vaine es-pe-ran-ce tu m'a-vois trop fla-

te- chan-té son in-con-stance et ma fi-dé-li-té

(2)
 C'est l'amour c'est la flamme
 Qui brille dans ses yeux,
 Je croyais que son ame
 Brûloit des memes feux
 Lisette à son Aurore
 Inspiroit le plaisir,
 Hélas si jeune encore
 Peut on déjà trahir.

(3)
 Savoir pour me séduire
 Avoir moins de douceur,
 Jusques à son sourire
 Tout en elle est trompeur;
 Tout en elle intéresse
 Et je voudrais hélas
 Qu'elle eut moins de tendresse
 Ou qu, elle eut moins d'apas.

(4)
 Oh ma tendre mufette
 Console ma douleur,
 Parle moi de Lisette
 Ce nom fait mon bonheur;
 Je la revois plus belle
 Plus belle tous les jours,
 Je me plains toujours d'elle
 Et je l'aime toujours.

To be Sung either as an Air, Duett, or Trio. VOUS L'ORDONNEZ.
 Da poterfi cantare come Canzona Duett, o Trio.

Composed by }
 Composto da } M. Monfignier

52

Basso
 Voice } 111
 Voce }
 Voice } 11
 Voce }
 Voice } 1
 Voce }
 Thoro' bass
 Accompaniment
 And.^{no p.}

Vous l'or-don nez je me fe-rai con-noî-tre plus in-con-

Vous l'or-don nez je me fe-rai con-noî-tre plus in-con-

Vous l'or-don nez je me fe-rai con-noî-tre plus in-con-

- nu j'osois vous a-do-rer, en me nom-mant que pou-rai-je es-pé-

- nu j'osois vous a-do-rer, en me nom-mant que pou-rai-je es-pé-

- nu j'osois vous a-do-rer, en me nom-mant que pou-rai-je es-pé-

rer? n'im-porte il faut o-bé-ir à son Maî-tre. 8.

rer? n'im-porte il faut o-bé-ir à son Maî-tre. 8.

rer? n'im-porte il faut o-bé-ir à son Maî-tre. 8.

(2)

Je suis Lindor, ma naissance est commune
 Mes Voeux sont ceux d'un simple Bachelier;
 Que n'ai-je, hélas! d'un brillant Chevalier
 A vous offrir le Rang et la Fortune.

(3)

Tous les Matins ici d'une voix tendre
 Je chanterai mon Amour sans espoir;
 Je bornerai mes plaisirs à vous voir,
 Ah! puissiez vous en trouver à m'entendre.

To be Sung either as an Air, Duett or Trio.
Da poterfi cantare come Canzona, Duetto, o Trio.

DIEU D' AMOUR.

Composed by
Composto da } M. Gretry

Rafso
Voice } 111
Voce }
Dieu d'a-mour en ce jour viens nous dé-fen-dre; oui viens dé-

Voce } 11
Voce }
Dieu d'a-mour en ce jour viens a-vec Mars nous dé-fen-dre; oui viens dé-

Voce } 1
Voce }
Dieu d'a-mour en ce jour viens a-vec Mars nous dé-fen-dre; oui viens dé-

Thoro' bass
Accompato
And^{te}

- fen-dre et tes loix et ta cour. La beau-té pour se ren-dre n'é-coute que l'hon-

- fen-dre et tes loix et ta cour. La beau-té pour se ren-dre n'é-coute que l'hon-

- fen-dre et tes loix et ta cour. La beau-té pour se ren-dre n'é-coute que l'hon-

- neur, et plus ten-dre quand la gloire a-joute au bon-heur.

- neur, et Vé-nus de-vient plus ten-dre quand la gloire a-joute au bon-heur.

- neur, et Vé-nus de-vient plus ten-dre quand la gloire a-joute au bon-heur.

(2)

Dieu d'amour, vois ma constance,
Et rends-moi toujours plus amoureux;
Par un trait de ta puissance
Ajoute encore à mes feux.
Vien marquer ma dernière heure,
Si je dois être inconstant,
Hâte-toi, fais que je meure
Pour l'aimer même en mourant.

Voice II
 Voce II
 Voice I
 Voce I
 Thoro' bafs
 Accomp^o

Nous nous ai-mons dès l'en-fan-ce, et quand on le voit son-
 Nous nous ai-mons dès l'en-fan-ce, et quand on se voit lou-

And^{te}

vent, l'on gran-dit fans qu'on y pen-se l'on se croit tou-jours en-
 vent, l'on gran-dit fans qu'on y pen-se l'on se croit tou-jours en-

fant, que vou-lez vous que l'on fa-se tête à tête à cha-que inf-
 fant; que vou-lez vous que l'on fa-se tête à tête à cha-que inf-

tant, Mon sei-gneur à no-tre pla-ce vous en au-riez fait au-tant.
 tant, Mon sei-gneur à no-tre pla-ce vous en au-riez fait au-tant.

(2)

Je me trouvois Orpheline
 Il se trouvoit Orphelin
 Il consolait sa Cousine
 Je consolais mon Cousin,
 A la fin le coeur se lasse
 De se plaindre à chaque instant,
 Mon Seigneur à notre place
 Vous en auriez fait autant.

(3)

Nous nous trou vions seuls au monde
 Aucun ne songeoit à nous,
 Et dans cette paix profonde
 Tout nous disoit aimez vous,
 Je n' ai pas le coeur de glace
 Et mon Lubin m' aimoit tant,
 Mon seigneur à notre place
 Vous en auriez fait autant.

Voice II
Voice I
Thoro' bass
Accompanio

Que ne suis je la Fou-ge-re où sur le soir d'un beau jour, se re-

Que ne suis je la Fou-ge-re où sur le soir d'un beau jour, se re-

Andte P.

po-se ma Ber-ge-re, sous la garde de l'a-mour; Que ne

po-se ma Ber-ge-re, sous la garde de l'a-mour; Que ne

suis-je le Ze-phi-re qui ca-ref-se ses ap-pas, l'air que

suis-je le Ze-phi-re qui ca-ref-se ses ap-pas, l'air que

la bou-che res-pi-re, la fleur qui nait sous ses pas.

la bou-che res-pi-re, la fleur qui nait sous ses pas.

(2)

Que ne suis-je la Fovette,
Qu'avec plaisir elle entend,
Qui jour et nuit lui repete,
Son amour et son tourment
Que ne suis-je le caprice
Qui rafraichit les desirs,
Et lui offre en sacrifice
L'attrait de nouveaux plaisirs.

(3)

Que ne puis-je dans un songe
Tenir son Cœur enchanté,
Que ne puis-je du mensonge
Passer à la vérité;
Les Dieux qui m'ont donné l'être
M'ont fait trop ambitieux,
Car enfin je voudrais être.
Tout ce qui plait à ses yeux.

French Air

NE DONNONS JAMAIS.

Composed by
Composita da } M. Hinner.

56

Thoro' bass
Accompato
And.^{no}

Ne don-nons ja-mais a nos fem-mes

de vrai mo-tifs pour le ven-ger, Le ciel a pla-cé dans leurs ames af-sez de pen-chant

pour char-ger; un tan-tet de co-quet-te-ri-e peut le ren-dre vo-la - - -

ges mais pour ren-dre àgre-a-ble la vi-e n'y re-gar-dons pas n'y re-gar-dons pas

de trop pres mais pour ren-dre àgre-a-ble la vi-e n'y re-gar-dons pas n'y re-gar-dons pas

de trop pres de - - trop près.

(2)
Mon epoux est triste et lanvage.
Il se pique souvent de rien;
Il se croit un grand Personage:
Et ce qu'il fait est toujours bien,
Sa petite Philosophie
Pouroit souvent me fâcher
Mais &c

(3)
Etre toujours dans son ménage
En même tems froid et jaloux;
Un vrai Caton par le langage,
C'est le postrait de mon epoux:
De sa galante perfidie;
Je pourrais bien me venger.
Mais &c

(4)
Ma femme est tant soit peut Coquette;
Un Mirour n'est pas fait pour rien,
Un Monsieur vient à sa toilette;
Madame que vous êtes bien:
Elle permet quelque folie;
Cela pourroit me fâcher.
Mais &c

French Air

AU FOND D'UNE SOMBRE VALLÉE. Composed by } Mr. Rousseau.
Composita da }

Thoro' bafs
Accomp' p'no
Adagio P.

Au fond d'u - ne som-bre val-lée - e dans l'es-cein-te d'un bois e - pais une hum - ble chau -

miere i - so - lé - e ca-choit l'In-no-cence et la paix. La vi - voit c'est en An-gle-ter - re

u - ne me-re dont le de-sir e-toit de laif-ser sur la ter - re la fille heu - reuse and puis mou rir.

French Air

DE L'AIMABLE THEMIRE.

Thoro' bafs
Accomp' p'no
Amoroso

De l'ai-ma-ble Thé-mi - re mon coeur est a-mou-reux elle ne fait que ri - re de mes plus ten-dres feux.

Sa ri-gueur est ex-tre-me je ne puis la fle-chir, Mais qu'im-por-te? Je l'ai - me ça fait tou-jour plai-sir.

(2)
Quoi que sans espérance
J'aime mieux les rigueurs
Et son indifférence
Que d'être heureux ailleurs
Si j'osois plus prétendre
Je m'en ferois bannir
Et la voir et l'entendre
Ça fait toujours plaisir.

(3)
Je n'ose rien lui dire
De peur des surveillans
Quand par fois je soupire
Je le fais en tremblant
Elle m'en fait la mine
Et se met à rougir
Je rois qu'on me devine
Ça fait toujours plaisir.

(4)
La vigilante mere
Garde souvent fort mal
Mais on ne trompe guerre
Les yeux fins d'un rival
Quand par un soin extrême
Je trouve le loisir
Je lui dis que je l'aime
Ça fait toujours plaisir.

(5)
Cette beauté charmante
Est sensible à mes sons
Et lorsque je la chante
Elle aime mes chansons
Si j'exerce ma muse
C'est pour la divertir
Du moins quand on amuse
Ça fait toujours plaisir.

(6)
Je suis sans espérance
Mais mon jaloux rival
E'nrage quand il pense
Que je ne suis pas mal
Ce la le desespère
Il ne peut me souffrir
Il croit qu'on me préfère
Ça fait toujours plaisir.

(7)
Je n'ai vu rien encore
Qu'en puisse comparer
À celle que j'adore
Elle sçait tout charmer
Que n'ai je un couronne
À lui pouvoir offrir?
Mais son coeur me la donne
Ça fait toujours plaisir.

Thoro' bas
Accompato

And^{te} Softenuto

Char-man-tes fleurs quit-tez les préz de Flo-re je vous pré-pa-re un plus heu-reux des-

fin; Or-nez l'ob-jet qui m'aime et que j'a-do-re sui-vez ses pas et mou-rez sur son sein.

Or-néz l'ob-jet qui m'ai-me et que j'a do-re sui-vez ses pas et mou-rez sur son sein.

(2)
Quand vous verrez la charmante Lifette
Vous benirez mille fois votre sort;
Pour imiter ma constance parfaite,
Vous ne voudrez la quitter qu'a la mort.

(3)
De la beauté vous êtes le simbole
Un jour hélas vous voit naître et mourir,
Que ma Lifette apprenne à votre école
Que la sagesse est d'en sçavoir jouir.

Thoro' bas
Accompato

And^{te}

Au bord d'u-ne fon-tai-ne Tir-cis Bru-lant d'a-mour con-toit ain-si la pei-ne aux

é-chos d'a-len-tour; Fé-li-ci-té pas-sé-e qui ne peut re-ve-nir tour-ment de ma pen-

(2)
O jour digne d'envie
Je ne te verrai plus,
O printems de ma vie
Vous êtes disparu.
Felicité passée & &.

scé que n'ai-je en te per-dant per-du le sou-ve-nir.

59 French Air.

JE N'AVOIS PAS ENCORE AIMÉ.

Ne-ver till now I knew love's smart, guess who it was that stole a-way my heart
 Je n'a-vois pas en-core ai-mé mais fa-vez vous qui m'a char-mé

Thoro' bass
 Accompano

Andte

'Twas on-ly you if you'll be-live me, 'Twas on-ly you if you'll be-live me. 8.
 c'est vous I-ris je vous le ju-re C'est vous I-ris je vous le ju-re. 8.

(2)
 Depuis que je suis votre amant
 Je ne saurois vivre un instant
 Sans vous Iris je vous le jure.

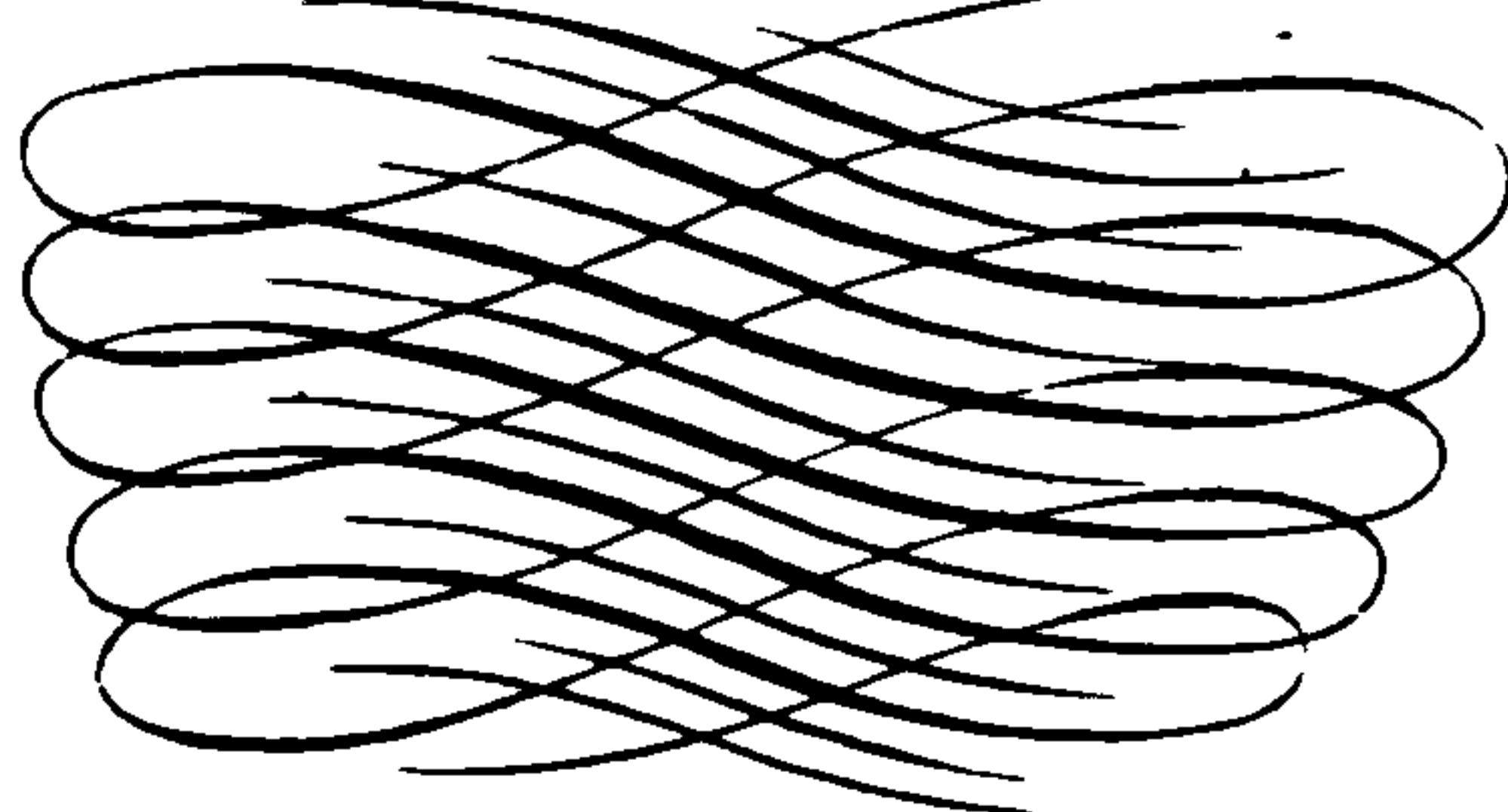
(2)
 Since that I've felt Love's fatal pow'r
 Heavy has pass'd each Anxious hour
 If not with you if you'll believe me
 If not with you &c.

(3)
 Quand de ce monde je partirai
 Helas je ne regretterai
 Que vous Iris je vous le jure.

(3)
 Honour and Wealth no joys can bring
 Nor I be happy tho' a King
 If not with you if you'll believe me
 If not with you &c.

(4)
 Sur mon tombeau sera gravé
 Cy git qui n'a jamais aimé
 Que vous Iris je vous le jure.

(4)
 When from this World I'm call'd away
 For you alone I'd wish to stay
 For you alone if you'll believe me
 For you alone &c.



(5)
 Grave on my Tomb where'er I'm laid
 Here lies one who lov'd but one Maid
 That's only you if you'll believe me
 That's only you &c.



French Air. Composed by Sig^r Corri. QUITTONS NOTRE BERGERIE.

Quit-tons no-tre Ber-ge-rie le prin-tems et de re-tour; De ja la plaine est fleu-rie et les

Thoro' bass
 Accompano

Andte Soften^o

oy - feaux d'a-len-tour, Font re-ten-tir la prav-rie de mil-le chan-sons d'a-mour.

B

Duetto Notturmo. Composto dal } Sig.^r Aprile. T' INTENDO.

60

Voce } 11
Voce } 1

T' in - ten - do li mió cor t' in - ten - do con tan - to pal - pi - tar ah li t' in - ten -

Thoro' bas
Accomp.^{to}

And.^{te} Softenuto

- do: fo che ti vói la - gnar la - gnar fo che ti vói la - gnar che á - man - te le -

- do: lo che ti vói la - gnar la - gnar fo che ti vói la - gnar che á - man - te le -

- i mió cor t' in - ten - do Ta - ci il tuo do - lor sof - fri il tuo mar - tir

- i mió cor t' in - ten - do Ta - ci il tuo do - lor sof - fri il tuo mar - tir e non tra -

e non tra - dir - gl' af - fet - ti mié - i ta - ci sof - fri e non tra - dir gl' af - fet - ti mié - i gl' af -

- dir - gl' af - fet - ti mié - i gl' af - fet - ti mié - i ta - ci sof - fri e non tra - dir gl' af - fet - ti mié - i gl' af -

fet - ti mié - i e non tra - dir gl' af - fet - ti mié - i gl' af - fet - ti mié - i mió cor t' in - ten - do mió cor t' in - ten - do.

fet - ti mié - i e non tra - dir gl' af - fet - ti mié - i gl' af - fet - ti mié - i mió cor t' in - ten - do mió cor t' in - ten - do.

AH CHE NEL DIRTI ADDIO.

Composto dal
Composed by } Sig.^r Aprile.

Voice II
Vocal line for the second voice part, starting with the lyrics: Ah che nel dir-ti a'd-di-o mi sen-to il cor traf-fig-ge-re mi sen-to il

Voice I
Vocal line for the first voice part, starting with the lyrics: Ah che nel dir-ti a'd-di-o mi sen-to il cor traf-fig-ge-re mi sen-to il

Thoro' bass
Bass line for the tenor part, starting with the lyrics: Ah che nel dir-ti a'd-di-o mi sen-to il cor traf-fig-ge-re mi sen-to il

Accompagno
Piano accompaniment line, starting with the lyrics: Ah che nel dir-ti a'd-di-o mi sen-to il cor traf-fig-ge-re mi sen-to il

And.^{te} Softe.^{to}

cor traf-fig-ge-re par-te del san-gue-mi-o vis-ce-re vis-ce-re del mio sen. ah!

cor traf-fig-ge-re par-te del san-gue mi-o vis-ce-re vis-ce-re del mio sen.

che nel dir-ti a'd-di-o mi sen-to il cor traf-fig-ge-re par-te del san-gue

ah! che nel dir-ti a'd-di-o mi sen-to il cor traf-fig-ge-re par-te del san-gue

mi-o vis-ce-re del mio sen. par-te del san-gue mi-o vis-ce-re del

mi-o vis-ce-re del mio sen. par-te del san-gue mi-o vis-ce-re del

mi-o sen. Sof-fri da chi l'uc-ci-de sof-fri gli es-tre-mi am-

mi-o sen. sof-fri gli es-tre-mi am-ple-si

B

AH CHE NEL DIRTI ADDIO.

62

plef-fi gli és-tre-mi am-plef-si, co-si mo-rir po-tes-si mo-rir po
 sof-fri da chi puc-ci-de gli és-tre-mi am-plef-si, co-si mo-rir po-tes-si mo-rir po-

F. P. F.

tes-si nel-le tue brac-cia al-men. co-si mo-rir po-tes-si mo-rir po-
 tes-si nel-le tue brac-cia al-men. co-si mo-rir po-tes-si mo-rir po-

F. P.

tes-si nel-le tue brac-cia al-men.
 tes-si nel-le tue brac-cia al-men.

Duettino Notturmo. PUR NEL SONNO Composto dal Sig.^r Aprile.
 Composed by }
 Voce II Pur nel son-no al-men tal o-ra al-men tal o-ra vien-co
 Voce I Pur nel son-no al-men tal o-ra al-men tal o-ra vien-co
 Accompa- Thorobass
 All.^o Moderato P. F.

le-i co lei che m'in-na-mo-ra le-mié pe-ne le-mié pe-
 le-i co lei che m'in-na-mo-ra le-mié pe-ne le-mié pe-

B P. F.

PUR NEL SONNO.

ne a con - so - - lar.

ne a con - so - - lar.

The first system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. Dynamics include *tr* (trill), *P* (piano), and **P* (pizzicato).

a con fo - lar. a con fo - lar. Ren - di á - mor fe giús - tó fe - i piu vé - ra - ci' i

a con fo - lar. a con fo - lar. Ren - di á - mor fe giús - tó fe - i piu vé - ra - ci' i

The second system continues the musical piece. It features similar vocal and piano parts. Dynamics include **P*, *P*, *sfz* (sforzando), and *F* (forte).

fo gni mié - i Ó non far - mi ris - vé gliár. ren - di á - mor piu vé - ra - ci' i

fo gni mié - i Ó non far - mi Ó non far - mi ris - vé gliár. ren - di á - mor piu vé - ra - ci' i

The third system continues the musical piece. Dynamics include *P* (piano).

fo - - gni mié - i O' non far - mi non far - mi ris - vé gliár.

fo - - gni mié - i O' non far - mi non far - mi ris - vé gliár.

The fourth system continues the musical piece. Dynamics include *F* (forte) and *P* (piano).

nò non far - mi ris - vé gliár. non far - mi ris - vé gliár.

nò non far - mi ris - vé gliár. non far - mi ris - vé gliár.

The fifth system concludes the musical piece. Dynamics include *P* (piano) and *B* (basso).

Voce } II
Voce } I
Accomp.
Thoro' bass

And.^{te}

Ec-co di-ro quel fon-te di-ro quel fon-te do- - ve au-uán-pò di sde-gno do-
Ec-co di-ro quel fon-te di-ro quel fon-te do-ve au-uán-pò di sde-gno do-

ve au-uán-pò di sde-gno ma pói di pa-ce in pe-gno la bel-la man mi dié - - - la bel-la man mi
- ve au-uán-pò di sde-gno ma pói di pa-ce in pe-gno la bel-la man mi dié - - - la bel-la man mi

dié. Qui si ui-uéa di spe-me, la si lan-gui-ua in-sie-me la si lan-gui-ua in-sie-me E tú chi
dié. Qui si ui-uéa di spe-me, la si lan-gui-ua in-sie-me la si lan-gui-ua in-sie-me E tú chi

fa se má-i chi fa se má-i ti so-uér-rai di mè chi fa ti so-uér-rai di mè chi fa se
fa se má-i chi fa se má-i ti so-uér-rai di mè chi fa ti so-uér-rai di mè chi fa se

mái se má-i chi fa ti so-uér-rai di mè. ti so-uér-rai di mè.
mái se má-i chi fa ti so-uér-rai di mè. ti so-uér-rai di mè.

SORGE L'ALBA.

Voce II
Voce I
Accompagno
Thoro' bassi

And.^{no} P.

Sor-ge l'al-ba e per la spon-da spi-ra ún gra-to vén-ti-cel, e li pel-ci a fiór del

Sor-ge l'al-ba e per la spon-da spi-ra ún gra-to vén-ti-cel, e li pel-ci a fiór del

on-da ván scher-nen-do il Pes-ca-tor; Ni-ce mi-a f'é vér che m'a-mi fce-n-di

on-da ván scher-nen-do il Pes-ca-tor; Ni-ce mi-a f'é vér che m'a-mi fce-n-di

me-co ál-la ma-ri-na bel-la pre-da a te des-ti-na a mió da-no il Dío d'a-mor.

me-co ál-la ma-ri-na bel-la pre-da a te des-ti-na a mió da-no il Dío d'a-mor.

Composto dal
Composed by Sig.^r Rauzzini.

GIÀ RIEDE PRIMAVERA.

Voce II
Voce I
Accompagno
Thoro' bassi

Allegro P.

Già rié-de pri-ma-ve-ra col súo fió-ri-to ál-pet-to già il gra-to Zef-fi-ret-to

Già rié-de pri-ma-ve-ra col súo fió-ri-to ál-pet-to già il gra-to Zef-fi-ret-to

fcher-za fra l'er-be é i fiór, tor-nan le fron-de agli al-be-ri, l'er-bet-té al pra-to tor-na-no l'er-

fcher-za fra l'er-be é i fiór, tor-nan le fron-de agli al-be-ri, l'er-bet-té al pra-to tor-na-no l'er-

bet-te al pra-to tor-na-no sol non ri-tor-na in mè la pa-ce del mió cor. la pa-ce del mió cor. Già
bet-te al pra-to tor-na-no sol non ri-tor-na in mè la pa-ce del mió cor. la pa-ce del mió cor. Già

riè-de pri-ma-ve-ra col suo fió-ri-to as-pet-to, già il gra-to Zef-fi-ret-to scher-za frà l'er-be é i fiór, al
riè-de pri-ma-ve-ra col suo fió-ri-to as-pet-to, già il gra-to Zef-fi-ret-to scher-za frà l'er-be é i fiór, al

ca-ro-an-ti-co ni-do fin dall'E-gi-zie-a-re-ne, fin dall'E-gi-zie-a-re-ne, la Ron-di-nel-la vié-ne che ha
ca-ro-an-ti-co ni-do fin dall'E-gi-zie-a-re-ne, fin dall'E-gi-zie-a-re-ne, la Ron-di-nel-la vié-ne che ha

va-li-ca-to il mar, che ha va-li-ca-to il mar. Già riè-de pri-ma-ve-ra col suo fió-ri-to as-pet-to già il
va-li-ca-to il mar, che ha va-li-ca-to il mar. Già riè-de pri-ma-ve-ra col suo fió-ri-to as-pet-to già il

gra-to Zef-fi-ret-to scher-za frà l'er-be é i fiór. si scher-za frà l'er-be é i fiór. si scher-za frà l'er-be é i fiór.
gra-to Zef-fi-ret-to scher-za frà l'er-be é i fiór. si scher-za frà l'er-be é i fiór. si scher-za frà l'er-be é i fiór.

GIÀ LA NOTTE S'AVVICINA.

Voice II
Voice I
Accompato
Thoro' bas

Andantino

Ed.

Gia la not-te s'av-vi-ci-na vié-ni'o Ni-ce a-ma--to
Gia la not-te s'av-vi-ci-na. vié-ni'o Ni--ce vié-ni'o Ni-ce a-ma--to

be-ne del-la pla-ci-da ma-ri-na le-fresch' au-re a res-pi-
be-ne del-la pla-ci-da pla-ci-da ma-ri-na le-fresch' au-re a res-pi-

rar. vié-ni'o Ni-ce a-ma-to be-ne le-fresch' au-ré a res-pi-rar.
- rar. le-fresch' au-ré a res-pi-rar. vié-ni'o Ni-ce a-ma-to

le-fresch' au-re a res-pi-rar. a res-pi-rar. non fa dir non fa
be-ne le-fresch' au-re a res-pi-rar. a res-pi-rar. Non fa dir non fa dir non fa

dir che fia di-let-to chi non po--fa in ques-te a-re-ne, or che un len-to zef-fi-
dir che fia di-let-to chi non po--fa in ques-te a-re-ne, or che un len-to zef-fi-

SOLITARIO.

68

Musical notation for the first system of 'SOLITARIO'. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'ret-to dol-ce-men-te in-cres-pa il mar. vie-ni l'au-re a res-pi-'. The piano accompaniment has dynamics: P, F, F, P.

Musical notation for the second system of 'SOLITARIO'. It continues the vocal line and piano accompaniment. The vocal line has lyrics: 'rar. vie-ni o Ni-ce a ma-to be-ne le fresch' au-re a res-pi-rar - - - a res-pi-rar. - - - le fresch' au-re a res-pi-rar - - - a res-pi-rar.' The piano accompaniment has dynamics: P, F, P.

Aria per una o due voci
 Air for one or two Voices
SOLITARIO.
 Composta dal
 Composed by } Sig.^r Corri.

Voce 2
 Voce 1
 Accompano
 Thoro' bass
 And.^{te} Sof.to

Musical notation for the third system of 'SOLITARIO'. It features four staves: two vocal staves (Voce 2 and Voce 1), an accompaniment staff (Accompano), and a bass staff (Thoro' bass). The vocal lines have lyrics: 'So-li-ta-rio o bos-co om-bro-so a te vien l'af-flit-to cor. cor. Per tro-var qual-cheri'. The piano accompaniment has dynamics: P, F, P.

Musical notation for the fourth system of 'SOLITARIO'. It continues the vocal lines and piano accompaniment. The vocal lines have lyrics: 'po-so nel fi-len-zio e nell'or-ror. per tro-var qual-che ri-po-ro nel fi-'. The piano accompaniment has dynamics: P, F, P.

Musical notation for the fifth system of 'SOLITARIO'. It continues the vocal lines and piano accompaniment. The vocal lines have lyrics: 'len-zio nel fi-len-zio e nell'or-ror. nel fi-len-zio nel fi-len-zio e nell'or-ror. nel fi-len-zio nel fi-len-zio e nell'or-ror.' The piano accompaniment has dynamics: P, F, P.

Thoro' Bass
Accompanio

And^{te} Softe^{to}

S. The Lass of Peatie's Mill so bon-ny blyth and gay, In spight of all my skill, she
stole my heart a-way. When Ted-ding of the Hay bare-head-ed on the green, Love midst her
looks did play, and wan-ton'd to her Ean.

(2)

Her arms, white, round, and smooth,
Breasts rising in their dawn;
To age it wou'd give youth,
To press 'em with his hand.
Thro' all my spirits ran
An extasy of bliss,
When I such sweetness fand,
Wrapt in a balmy kiss.

(3)

Without the help of art,
Like flow'rs which grace the wind,
She did her sweets impart,
Whene'er she spoke or smild.

Her looks they were so mild,
Free from affected pride,
She me to love beguil'd,
I wish'd her for my bride.

(4)

O had I all that wealth
Hopetoun's high mountains fill,
Insur'd long life and health,
And pleasures at my will;
I'd promise and fulfill,
That none but bonny she,
The lass of Peaty's mill,
Should share the same with me.

(SECOND.)

Voice } Bass
Voce }

S. The lass of Peatie's mill so bon-ny blyth and gay, In spight of all my skill - she stole my heart a-way,
When Ted-ding of the Hay, bare-head-ed on the green, Love midst her looks did play and wan-ton'd to her Ean.

For two Voices.
Scotch Air. Per due Voci.

GILDEROY.

40

Voice Bass
Voice Treble

Ah Cho - ris cou'd I now but fit as un - con - cern'd as

Ah Clo - ris cou'd I now but fit as un - con - cern'd as

Thoro' bass

Accomp. aſſo

Lento

when your In - fant beau - ty cou'd be - get no hap - pi - nels nor pain.

when your In - fant beau - ty cou'd be - get no hap - pi - nels nor pain.

When I this daun - ing did ad - mire and prais'd the com - ing day

When I this daun - ing did ad - mire and prais'd the com - ing day I

I lit - tle thought that riſe - ing fire wou'd take my reſt a - way.

lit - tle thought that riſe - ing fire wou'd take my reſt a - way.

(2)

Your charms in harmleſs childhood lay,
As metals in a mine;
Age from no face takes more away,
Than youth conceal'd in thine:
But as your charms inſenſibly
To their perfection preſs'd;
So love as unperceiv'd did fly,
And center'd in my breaſt.

(3)

My paſſion with your beauty grew,
While Cupid at my heart,
Still as his mother favour'd you,
Threw a new flaming dart.
Each gloried in their wanton part;
To make a lover, he
Employ'd the utmoſt of his art
To make a beauty, ſhe.

Thoro' bas
Accompa to

P. sf: Largo P. sf:

I Sigh and la -

- ment me in vain, These Walls can but ec - cho my moan, A - las! it in - crea - ses my pain when I

think of the days that are gone. Thro' the Grate of my

Pri - son I see the Birds as they wan - ton in Air, My Heart how it pants to be

free, My looks they are wild with def - pair.

(2)

Above tho' oppress'd by my Fate,
I burn with contempt for my foes,
Tho' Fortune has alter'd my state
She ne'er can subdue me to those;
False woman in Ages to come,
Thy Malice detested shall be
And when we are cold in the Tomb
Some heart still will sorrow for me.

(3)

Ye Roofs where cold damps and dismay,
With silence and solitude dwell,
How comfortless passes the day,
How sad tolls the Evening Bell;
The Owls from the Battlements cry,
Hollow Winds seems to murmur around
O Mary, prepare thee to die,
My Blood it runs cold at the sound.

Thoro' bass
Accompaniment
And.te

De'el tak the War that hur-ried Wil-ly frae me, Wha to loo me just had sworn, They made him
Cap-tain fure to un-do me, Wae is me, he'll ne'er re--turn. A thou-sand Loons a--
-broad will fight him, He frae thou-sands ne'er will run, Day and night I did in-vite him
To stay safe from Sword and Gun; I us'd al-lur-ing Gra-ces With muc-kle kind em-bra-ces, Now
Sigh-ing, now cry-ing, Then Tears drop-ping fall, And had he my soft Arms Pre fer'd to wars a--
-larms, my love grown mad, with-out the man of Gad, I fear in my fit I had gran-ted all. 8.

I wash'd and patch'd to make me look provoking, (2)
Snares they laid wou'd catch the Men:
And on my Head a huge Commode sat cocking,
Which made me shew as Tall agen:
For a new Gown I paid muckle Money,
Which with golden flowers did shine:
My Love well might think me gay and bonny.
Nae Scots Lass was e'er so fine.

My Petticoat I Spotted.
Fringe too with Thread I knotted,
Lac'd Shoes and Silken hoes garter'd o'er the Knee;
But oh! the fatal thought,
To Willy these are nought,
Wha rid to Towns, and rifled wi' Dragoons,
When he, silly Loon, might ha Plunder'd me.

Thoro' *lafs*
Accomp^{to} *lmi*
And^{te} *p.* *f.* *p.*

By Pin - - kie
House oft let me walk, While cir - cled in my Arms, I hear my Nel - ly
sweet - ly talk, And gaze o'er all her charms. O! let me e - ver fond be - hold Those.
gra - ces void of art, those cheer - ful smiles that sweet - ly hold In will - ing
chains my heart. heart.

(2)

O! come, my love! and bring a new
That gentle turn of mind;
That gracefulness of air, in you,
By Nature's hand design'd;
That beauty like the blushing rose,
First lighted up this flame;
Which, like the sun, for ever glows
Within my breast the same.

(3)

Ye light coquets! ye airy things!
How vain is all your art!
How seldom it a lover brings!
How rarely keeps a heart!

O! gather from my Nelly's charms,
That sweet, that graceful ease;
That blushing modesty that warms;
That native art to please!

(4)

Come then, my love! O! come along,
And feed me with thy charms;
Come, fair inspirer of my song,
O! fill my longing arms!
A flame like mine can never die,
While charms, so bright as thine,
So heav'nly fair, both please the eye,
And fill the soul divine!

Irish Song

ANNA.

-1

Thoro' bass
Accompaniment
Affettuoso

Shepherd's I have lost my love have you seen my An-na

pride of ev-ry sha-dy grove up-on the Banks - - - of Ban-na. I for her my

Home for-look, Near yon mis-ty Moun-tain left my flock my pipe my Crook green-wood

shade - - - and Foun-tain.

shade - - -

6 4 3

F.

P.

8.

(2)

Never shall I see them more,
 Untill her returning,
 All the joys of life are o'er,
 From gladness chang'd to mourning,
 Whither is my charmer flown,
 Shepherd's tell me whither,
 Ah woe for me perhaps she's gone,
 Forever, and forever.

Thoro' bass
Accomp
And.te
P.
S. To Fan - ny
fair cou'd I im - part, the cause of all my Woe O That beau - ty which has
won my heart, she scarce - ly seems to know O Un - skill'd in Art of wo - man
kind, with - out de - sign she charms O, how can those spark - ling Eyes be blind which
eve - ry bo - lom warms - O.

(2)

She knows her pow'r is all deceit,
The conscious blushes show-O,
Those blushes to the eye more sweet
Than th' op'ning budding rose-O:
Yet the delicious fragrant rose,
That charms the sense so much-O,
Upon a thorny briar grows,
And wounds with ev'ry touch-O.

(3)

At first when I beheld the fair,
With raptures I was blest'd-O;
But as I wou'd approach more near,
At once I lost my rest-O
Th' enchanting sight, the sweet surprise,
Prepare me for my doom-O;
One cruel look from those bright eyes
Will lay me in my Tomb-O.

Scotch Song

LOCHABER.

6

Thoro' bass
Accompanio
Sempre P.
Largo

S. Fare-well to Lo -

- cha-ber, and fare-well my Jean, where heart-some with thee I have mo-my days been; For Lo-cha-ber no

more, Lo-cha-ber no more, we'll may-be re-turn to Lo-cha-ber no more. These tears that I

shed they are a' for my Dear, and no for the dan-gers at-tend-ing on Weir; tho' born on rough seas to a

far bloo-dy shore, may be to re-turn to Lo-cha-ber no more.

P.F. F. F.

(2)

Tho' hurricanes rise, and rise ev'ry wind,
They'll ne'er make a tempest like that in my mind.
Tho' loudest of thunder on louder wave roar,
That's naithing like leaving my Love on the shore.
To leave thee behind me, my heart is fair pain'd,
By ease that's inglorious, no fame can be gain'd:
And beauty and love's the reward of the brave,
And I must deserve it before I can crave.

(3)

Then glory, my Jeany, maun plead my excuse,
Since Honour commands me, how can I refuse.
Without it I ne'er can have merit for thee;
And without thy favour, I'd better not be!
I gae then, my Lass, to win honour and fame,
And if I should luck to come gloriously hame,
A heart I will bring thee with love running o'er,
And then I'll leave thee and Lochaber no more.

Scotch Song

BUSK YE BUSK YE.

Thoro' bass
Accompanio

Lento P.

poco F.

P.

S.

Busk ye Busk ye my

bon - ny Bride, busk ye busk ye my win - some mar - row, busk ye busk ye my bon - ny

Bride, and let us to the braes of Yar - row: There will we sport and ga - ther dew,

poco F.

dan - cing while Lav' - rocks ling in the mor - ning; There learn frae Tur - tles to prove

*P.

*F.

*S.

Sy

P.

Bm

R

P.

S.

(2)

To westlin breezes Flora yield,
And when the beams are kindly warming,
Blythness appears o'er all the fields,
And nature looks mair fresh and charming.
Learn frae the burns that trace the mead,
Tho' on their banks the roses blossom,
Yet hastily they flow to Tweed,
And pour their sweetness in his bosom.

(3)

Haste ye, haste ye, my bonny Bell,
Haste to my arms, and there I'll guard thee;
With free consent my fears repel;
I'll with my love and care reward thee;
Thus sang I fastly to my fair,
Wha rais'd my hopes with kind relenting.
O queen of smiles, I ask na mair
Since now my bonny Bell's consenting.

Irish Song

My LODGING is on the COLD GROUND.

78

Thoro' bass
Accompanio

P.
Larghetto

Tho' for - - - tune cloud hopes friend - ly ray that - seems our guar - - - dian
My Lod - ging is on the cold ground and ve - - - ry hard is my
light, Our con - - stan - - cy shall cheer the day, Our Love the long - - est
Fare Rut, that* which grieves me more Love is the cold - - ness of my
night. By the be - - lov'd while blest with thee* stern fate may
Dear. Yet still he cried turn Love I pray the love
frown in vain; Con - - tent and sweet* sim - pli - ci - ty will take us
turn to me, for thou art the on - - ly Girl Love - - - that is a - -
in their train.
do - red by me. F.

(2)

(3)

With a Garland of straw I will crown thee Love
I'll Marry you with a Rush ring
Thy frozen heart shall melt with Love
So merrily I shall sing
Yet still &c.

But if you will harden your heart Love
And be deaf to my pitifull moan
Oh; I must endure the smart Love
And tumble in Straw all alone
Yet still &c.

ROSLIN CASTLE.

Thoro' bass: Pafs: Accompanio: Lento Pafs:

'Twas in that Sea-son
 of the year, when all things gay and sweet ap-pear, that CO-LIN with the mor-ning ray, A-
 -role and lung his ru-ral lay: Of NAN-NY's charms the She-pherd sung, the hills and
 dales with NAN-NY rung, while Ros-line Caf-tle heard the Swain, and ec-co'd
 back the chear-ful strain.

(2)

Awake, sweet muse! the breathing spring
 With rapture warms; awake and sing;
 Awake and join the vocal throng,
 Who hail the morning with a song:
 To NANNY raise the chearful lay;
 O! bid her haste and come away;
 In sweetest smiles herself adorn;
 And add new graces to the morn.

(3)

O hark, my love! on ev'ry spray,
 Each feather'd warbler tunes his lay;
 'Tis beauty fires the ravish'd throng;
 And love inspires the melting song:

Then let my raptur'd notes arise;
 For beauty darts from NANNY's eyes;
 And love my rising bosom warms,
 And fills my soul with sweet alarms:

(4)

O! come, my love! thy COLIN's lay
 With rapture calls, O come away!
 Come, while the muse this wreath shall twine
 Around that modest brow of thine;
 O! hither haste, and with thee bring
 That beauty blooming like the spring,
 Those graces that divinely shine,
 And charm this ravish'd breast of mine!

Thoro' bass
Accompato
Andante

My lad-die is gane far a-way o'er the plains while in Sor-row be-hind I am forc'd to re-

-main, tho' blue bells and vio-lets the Hed-ges a-dorn tho' trees are in Blos-som and sweet blows the thorn, no

Plea-sure they give me in vain they look gay, there's no-thing can please me now Joc-key's a-way for-

-lorn I sit ling-ing and this is my strain Haste haste my dear Joc-key haste haste, my dear Joc-key haste

haste, my dear Joc-key to me Back a-gain.

(2)
When lads and their lasses are on the green met,
They dance and they sing and they laugh and they chat
Contented and happy with hearts full of glee,
I can't without envy their merriment see,
Those pleasures offend me my Shepherd's not there,
No pleasures I relish that Jockey dont share,
It makes me to sigh, I from tears scarce refrain,
I wish my dear Jockey return'd back again.

(3)
But hope shall sustain me nor will I despair,
He promis'd he would in a fortnight be here,
On fond expectation my wishes I'll feast,
For love my dear Jockey to Jenny will haste,
Then farewell each care and adieu each vain sigh,
Who'll then be so blest or so happy as I,
I'll sing on the meadows and alter my strain,
When Jockey returns to my arms back again.

Down the Burn DAVIE.

Thoro' bass
Accompanio
And^{te}

When Trees did bud and fields were green and broom bloom'd fair to see, when

Ma-ry was com-pleat Fif-teen, and love laugh'd in her Eye, Blyth

Da-vie's blinks her heart did move, to speak her mind this free, Gang down the

Burn Da-vie love, and I shall fol-low thee.

New Sett of

Down the Burn DAVIE.

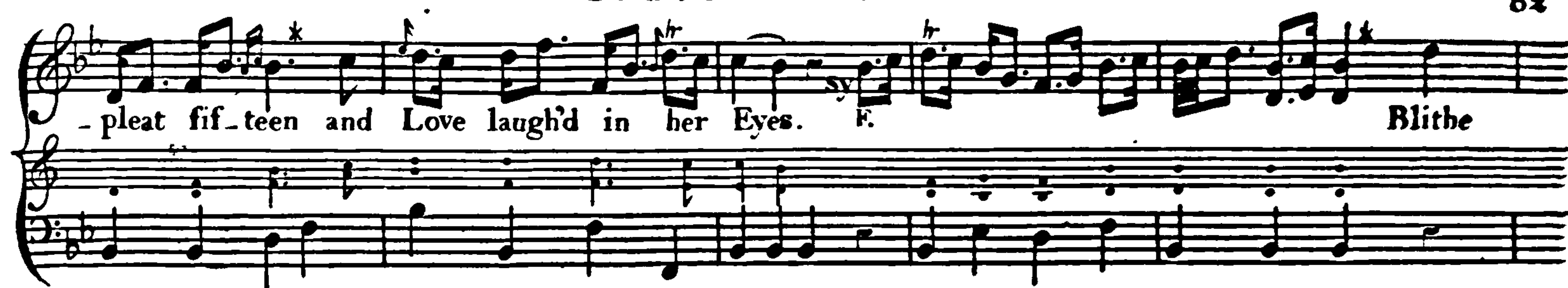
Sung by
Cantata da Mrs Hudson.

Thoro' bass
Accompanio
Allegretto

When Trees did bud and

Fields were green and Broom bloom'd fair to see, when Ma-ry was com-

B



(2)

Now Davie did each lad surpass,
That dwelt on yon burn side,
And Mary was the bonniest lass,
Just meet to be a bride;
Her cheeks were rosy, red and white,
Her een were bonny blue;
Her looks were like Aurora bright,
Her lips like dropping dew.

(3)

As down the burn they took their way,
What tender tales they said!
His cheek to her's he aft did lay,
And with her bosom play'd;

Till baith at length impatient grown
To be mair fully blest,
In yonder vale they lean'd them down;
Love only saw the rest.

(4)

What pass'd, I guess, was harmles play,
And naithing sure unmeet:
For, ganging hame, I heard them say,
They lik'd a wa'k sae sweet:
And that they aften shou'd return,
Sic pleasure to renew.
Quoth Mary, Love, I like the burn,
And ay shall follow you.

The BROOM of COWDENKNOWS.

Thorn? bafs
Accompato

Larghetto. P.

How blyth was I each
morn to fee, my Swain come o'er the Hill, he leap'd the brook, and flew to
me I met him with good will. O the Broom, the bon-ny bon-ny Broom, the
Broom of the Cow-den-knows, I wish I were with my dear fwain, with
his Pipe and my Ewes.

(2)
I neither wanted ewe nor lamb,
When his flocks round me lay:
He gather'd in my sheep at night,
And chear'd me all the day.
O, the broom, &c.
(3)
He tun'd his pipe and reed so sweet,
The birds stood list'ning by;
The fleecy sheep stood still and gaz'd,
Charm'd with his melody.
O, the broom, &c.
(4)
While thus we spent our time by turns,
Betwixt our flocks and play;
I envy'd not the fairest dame,
Tho' e'er so rich and gay.
O, the broom, &c.

(5)
He did oblige me ev'ry hour,
Cou'd I but faithful be.
He stole my heart, cou'd I refuse
Whate'er he ask'd of me.
O, the broom, &c.
(6)
Hard fate that I must banish'd be,
Gang heavily and mourn,
Because I lov'd the kindest swain
That ever yet was born.
O, the broom, the bonny bonny broom,
Where last was my repose:
I wish I were with my dear swain,
With his pipe and my ewes.

The BIRKS of ENDERMAY.

Sing by Mr Du Bellamy.

84.

How oft I have seen the Duenna.

The Smiling Morn the

Thoro' bass

Accompanio

Larghetto

haft thou said nor wilt thou the fond boast dis-own, Thou wouldst not lose An

breath - ing Spring in - vite the tune - ful Birds to sing, and while they war - ble

tho - no's Love to reign the part - ner of a Throne! And by those lips* when

from each spray Love melts the U - ni - ver - sal Lav. Let us A - MAN - DA

speke so kind! and by this hand I pres'd to mine! To be the Lord of

time - ly wife, like them im - prove the hour that flys, and in soft rap - tures

wealth and pow'r, I swear I would not part with thine.

walte the day, a - mong the Birks of En - der - may

(2) Duenna Verseg.

Then how my soul can we be poor
Who own what Kingdoms could not buy.
Of this true heart thou shalt be Queen,
And serving thee - a Monarch I.
Thus uncontroll'd in mutual bliss
And rich in Love's exhaustless Mine
Do thou snatch treasures from my lips,
And I'll take Kingdoms back from thine!

(2)

For soon the winter of the year,
And Age, life's winter will appear,
At this thy living bloom will fade,
As that will strip the verdant shade;
Our taste of pleasure then is o'er,
The feather'd songsters are no more;
And when they droop, and we decay,
Adieu the birks of Endermay.

(3)

Behold the hills and vales around,
With lowing herds and flocks abound;
The wanton kids and frisking lambs,
Gambol and dance about their dams;

The busy bees with humming noise,
And all the reptile kind rejoice:
Let us, like them, then sing and play
About the birks of Endermay.

(4)

Hark, how the waters, as they fall,
Loudly my love to gladness call;
The wanton waves sport in the bays,
And fishes play throughout the streams.
The circling Swans now dance,
And all the plants round him dance;
Let us as joyful be as they,
Among the birks of Endermay.

AULD ROBIN GRAY.

When the Sheep are in the fauld and the Ky at Hame and

Thoro' bass
Accompato

Larghetto.

a the world To fleep are gane the Waes of my heart fa' in

Show'rs frae my ee, when my Gude - man Lyes found by me.

New Sett of AULD ROBIN GRAY.

Thoro' bass
Accompato

Larghetto P.

Young Ja - mie lov'd me weel, and ask'd me for his Bride but sa - ving a

Crown he had nai' - thing elfs be - side to make the Crown a Pound my

Ja - mie went to sea, and the Crown and the Pound were baith for H.

76 B

AULD ROBIN GRAY.

89

had nae been gane a year and a day when my Fai-ther brake his Arm and our

Cow was stole a-way; My Mi-ther she fell sick, and Ja-mie at the Sea, and

Auld Ro-bin Gray came a cour-ting to me

(2)

My Faither cou'dna wark, my Mither cou'dna spin,
I toil'd day and night, but their Bread cou'dna win;
Auld Rob maintain'd 'em baith and with tears in his Eee,
Fair Janie for their sakes oh marry me:
My heart it said nay, for I look'd for Jamie back,
But the wind it blew hard, and his Ship was a wrack,
His Ship was a wrack, why didna Jamie die,
And why was he spared to cry waes me.

(3)

My Faither urg'd me fair, my Mither didna spake,
But she look'd in my face, till my heart was like to break:
They gi'ed him my hand, tho' my heart was at Sea,
So Auld Robin Gray is a Gudman to me:
I had na been a Wife a week but four,
When fitting so mournfully out a my door,
I saw my Jamie's Wraith, for I cou'dna think it He,
'Till he said I'm come hame love to marry Thee.

(4)

Sair fair did we greet, and mickle did we say,
We tuk but a kiss and tare ourselves away;
I wish I were dead, but I am na lik to die,
Oh why was I born to say wae's me:
I gang like a Ghaist, and I care not to spin,
I dare na think on Jamie for that wou'd be a Sin;
So I will do my best a Gude Wife to be,
For Auld Robin Gray's so kind to me.

GO to the EW-BUGHTS MARION.

Thoro' bass
Accomp.
And.^{te} Adagio.

Will ye go to the Ew - Boughts
Ma - rion, and wear in the Sheep wi' me. the Sun shines sweet my Ma - rion but
nae half fae sweet as thee, the Sun shines sweet my Ma - rion but
nae half fae sweet as thee.

(2)

O Marion's a bonny lass,
And the blyth blink's in her eye;
And fain wad I marry Marion,
Gin Marion wad marry me.

(3)

I've nine milk ewes, my Marion,
A Cow and a brawny Quey,
I'll gi'e them a' to my Marion,
Just on her bridal day.

(4)

And ye's get a green fey apron,
And waiscoat of the London brown
And wow but ye will be vap'ring
Whene'er ye gang to the town.

(5)

I'm young and stout, my Marion,
Nane dances like me on the green;
And gin ye forsake me Marion,
I'll e'en gae draw up wi Jean.

(6)

Sae put on your pearlins, Marion
And kyrtle of the cramsie
And soon as my chin has nae hair on
I shall come west and see ye.

The BUSH aboon TRAQUAIR.

In the Duenna Sung by M^r Leoni. 88
Cantata da }
O had my love ne'er smil'd on

Thoro' bass
Accomp^{to}
Largo P.
Hear me ye Nymphs and ev - - ry

me I ne'er had known such An - - guish, but think how false* how cru - - el she to bid me
Swain, I'll tell how Peg - gy grieves me, tho' thus I lan - guish and com - plain A - las she

cease - to lan - - guish. To bid me hope her hand to gain, breathe on a flame half
ne'er be - lieves me. My vows and sighs like si - lent Air, un - heed - - ed ne - - ver

pe - - rish'd and then with cold and fix'd dis - - dain, to kill the hope she
move her, the bon - ny Bush a - boon Tra - quair, was where I first did

che - - rish'd. 1st rish'd. 2^d
Love her. her. F.
1st 2^d F.

(2) Verses from the Duenna

Not worse his fate who on a wreck
That drove as winds did blow it
Silent had left the shatter'd deck
To find a grave below it:
Then land was cried no more resign'd
He glow'd with joy to hear it
Not worse his fate his woe to find
The wreck must sink o'er near it.

(2)

That day she smil'd, and made me glad,
No maid seem'd ever kinder;
I thought myself the luckiest lad,
So sweetly there to find her.
I try'd to sooth my am'rous flame,
In words that I thought tender:
If more there pass'd, I'm not to blame,
I meant not to offend her.

(3)

Yet now she scornful flees the plain;
The fields we then frequented;
If e'er we meet she shews disdain,
She looks as ne'er acquainted.

The bonny bush bloom'd fair in May,
Its sweets I'll ay remember;
But now her frowns makes it decay;
It fades as in December.

(4)

Ye rural pow'rs, who hear my strains,
Why thus should Peggy grieve me.
Oh! make her partner in my pains;
Then let her smiles relieve me.
If not, my love will turn despair,
My passion no more tender;
I'll leave the bush aboon Traquair,
To lonely wilds I'll wander.

Thoro' bass
Accomp. *Affettuoso*

Had I a Heart* for
As down on Ban-nas
Falf-hood fram'd I ne'er could in-jure you For tho' your Tongue no Pro-mise claim'd your
banks I stray'd, one Ev-ning in May, the lit-tle Birds in bly-theft Notes made
charms would make me true. To you no Soul shall bear de-ceit, No stran-ger of-fer
vo-cal ev-ry Spray, they sung their lit-tle tales of love they Sung them o'er and
wrong But Friends in all the Ag'd you'll meet and Lo-vers in the Young.
o'er Ah! Gra-ma-chree ma Chol-leen-ouge - - - ma Mol-ly alh-tore. E
ouge - - - ma
ouge - - - ma

(2) Verses from the Duenna.

But when they learn that you have blest
Another with your Heart,
They'll bid aspiring Pasion rest.
And act a Brother's Part.
Then Lady, dread not here deceit,
Nor fear to suffer Wrong:
For Friends in all the Ag'd you'll meet,
And Brothers in the Young.

(2).

The Daisy py'd, and all the sweets, the Dawn of Nature yields,
The Primrose pale, the Violet blue, lay scatter'd o'er the Fields;
Such fragrance in the bosom lies of her whom I adore.

Ah Gramachree, &c.

(3)
 I laid me down upon a bank bewailing my sad fate,
 That doom'd me thus the slave of love and cruel Molly's hate;
 How can she break the honest Heart that wear her in its core?
 Ah! Gramachree. &c.

(4)
 You said you lov'd me Molly dear Ah! why did I believe
 Yet who could think such tender Words were meant but to deceive?
 That love was all I ask'd on Earth, nay Heav'n could give no more.
 Ah! Gramachree. &c.

(5)
 Oh! had I all the Flocks that graze on yonder yellow hill,
 Or low'd for me the num'rous Herds that yon green Pasture fill;
 With her I love I'd gladly share my kine and fleecy store.
 Ah! Gramachree. &c.

(6)
 Two turtle doves above my Head, sat courting on a bough,
 I envy'd them their happiness, to see them bill and coo;
 Such fondness once for me she shew'd, but now alas 'tis o'er.
 Ah! Gramachree. &c.

(7)
 Then fare thee well, my Molly dear, thy loss I e'er shall mourn,
 Whil' Life remains in Strephon's Heart, 'twill beat for thee alone;
 Tho' thou art false, may Heav'n on thee its choicest blessings pour.
 Ah! Gramachree. &c.

DONALD.

Thorn bass
 Accompaniment

When first you courted me I own I fondly favored you; Ap- pa- rent worth and high re-
 nown made me be- live you true Do- nald. Each vir- tue then seem'd to a- dorn the Man ef-
 teem'd by me, but now the mask's thrown off I scorn to waste one thought on thee - Do- nald.

(2)
 O then forever haste away
 Away from love and me
 Go seek a heart that's like your own
 And come no more to me Donald.

For I'll reserve myself alone
 For one that's more like me
 If such a one I cannot find
 I fly from love and thee Donald.

Thoro' bass
Accompanio

P. a. s.:

Larghetto P. a. s.:

The night her
fi - lent fa - ble wore, and gloo - my were the skies, of glitt' ring stars ap -
- pear'd no more, then those in NEL - LYS Eyes, When to her Fa - ther's
door I came, where I had of - ten been I begg'd my Fair my
love - - ly Dame, to rise and let me in.

(2)

But she, with accents all divine.
Did my fond suit reprove;
And while she chid my rash design,
She but inflam'd my love.
Her beauty oft had pleas'd before,
While her bright eyes did roll:
But virtue only had the pow'r
To charm my very soul.

(3)

Then who wou'd cruelly deceive,
Or from such beauty part!
I lov'd her so, I could not leave
The charmer of my heart.

My eager fondness I obey'd,
Resolv'd she should be mine,
Till HYMEN to my arms convey'd
My treasure so divine.

(4)

Now happy in my NELLY's love,
Transporting is my joy;
No greater blessing can I prove;
So bless'd a man am I.
For beauty may a while retain
The conquer'd flutt'ring heart,
But virtue only is the chain
Holds never to depart.

Scotch Air.

TWEED SIDE.

Sung by M^r Du Bellamy.
Cantata da in the Gentle Shepherd.

92

Thoro' bass
Accompato

Affettuoso

S. My heart is quite sunk in
S. What beauties does Flo-ra dis-
-pair, my heart it is go-ing to break, For life is na wor- thy care if
close, How sweet are her smiles up-on Tweed, yet Ma-ry's still swee-ter then those, both
jen-ny her She-pherd for- fake: Yet pa-tient I'd wait the lang year, nor e'er at my
na-ture and fan-cy ex-ceed; No Dai-ly nor sweet blu-shing Rose, nor all the gay
for-tune re-pine, if hope my fond bo-som could cheer, that jen-ny at
Flow'rs of the Field, nor Tweed gli-ding gen-tly thro' those, such beau-ty and
last shou'd be mine.
plea-sure does yield.

(2)

The warblers are heard in the grove,
The linnet, the lark, and the thrush,
The blackbird and sweet cooing dove,
With music enchant every bush.
Come, let us go forth to the mead,
Let's see how the primroses spring,
We'll lodge on some village on Tweed,
And love while the feather'd folks sing.

(3)

How does my love pass the long day?
Does Mary not 'tend a few sheep?
Do they never carelessly stray,
While happily she lies asleep?
Tweed's murmurs should lull her to rest;
Kind nature indulging my bliss,
To ease the soft pains of my breast,
I'd steal an ambrosial kiss.

(4)

'Tis she does the virgins excel,
No beauty with her may compare;
Love's graces around her do dwell,
She's fairest, where thousands are fair.
Say, charmer, where do thy flocks stray?
Oh! tell me at noon where they feed!
Is it on the sweet winding Tay,
Or pleasanter banks of the Tweed?

Voice
Tenore
Voce

Affettuoso

(Second.)

What beauties does Flo-ra dis-close, how sweet are her smiles up-on Tweed, yet Ma-ry's still swee-ter then those,
na-ture and fan-cy ex-ceed. No dai-ly nor sweet blu-shing Rose, nor all the gay Flow'rs of the Field, nor Tweed gli-ding
gen-tly thro' those, such beau-ty and plea-sure does Yield.

The YELLOW HAIR'D LADDIE.

Sung by M^{rs} Cargill & Miss Wheelers

Cantata da In the Gentle Shepherd.

Peggy When first my dear Lad - die gade

Thoro' bass
Accompano

Amoroso P.

In A - pril when Prim - ro - ses
to the green hill, and I* at ewe milk - ing first go - try'd my young Skill. To
paint the sweet plain, and Sum - mer* ap - proa - ching re - joi - ceth the Swain. joi - ceth the Swain. The
hear the milk bo - wie nae pain was to me, when I to the fold the herd ga - ther'd with thee.
Yel - low hair'd Lad - die wou'd of - - ten times go, to wilds and deep glens, where the How - thorn Trees grow.
Haw - thorn Trees grow.

2^d time

2^d

(2)

(4)

Patie (2)
When corn riggs wav'd yellow, and blew hether bells
Bloom'd bonny on moreland and sweet rising fells,
Nae birns, briars, or breckens gave trouble to me,
If I found that the berries were ripen'd for thee.

(3)
There under the shade of an old sacred thorn,
With freedom he sung his loves ev'ning and morn:
He sang with so fast and enchanting a sound,
That silvans and fairies unseen danc'd around.

The shepherd thus sung, Tho' young Mary be fair,
Her beauty is dash'd with a scornfu' proud air,
But Susie was handsome, and sweetly could sing,
Her breath like the breezes perfum'd in the spring.

(4)
That Maddie, in all the gay bloom of her youth,
Like the moon was inconstant, and never spoke truth;
But Susie was faithful, good humour'd, and free,
And fair as the Goddesses who sprung from the sea.

(5)
That mama's fine daughter, with all her great dow'r,
Was awkwardly airy, and frequently sour;
Then sighing he wished, would parents agree,
The witty sweet Susie his mistress might be.

(Second and Therd.)

Voice Soprano
Voice Bass

Amoroso

In A - pril when Prim - ro - ses paint the sweet plain, and Sum - mer ap - proa - ching re - joi - ceth the Swain. joi - ceth the
April &c.

Swain. Yel low hair'd Lad - die wou'd of - ten times go, to wilds and deep glens, where the Haw - thorn Trees grow. Hawthorn Trees grow.
Yel low &c.

1st 2^d

Sy 3

1st 2^d

Sy 3

Scotch Air.

My APRON DEARIE.

91

Thoro' bass
Accompato
And^{te}

My
Sheep I've for-sa-ken and left my Sheep hook, and all the gay haunts of my youth I've for-
-look, no more for A-myn-ta fresh gar-lands I wove, for Am-bi-tion I said would soon
cure me of Love. O what had my youth with Am-bi-tion to do, why left I A-
-myn-ta? why broke I my Vow? O give me my Sheep, and my Sheep hook restore, and I'll
wan-der from Love, and A-myn-ta no more.

(2) (3)

Through regions remote, in vain do I rove,
And bid the wide ocean secure me from love;
O fool, to imagine that ought can subdue
A love so well founded, a passion so true!
O what had my youth with ambition to do?
Why left I Amynta? why broke I my vow?
O give me my sheep, and my sheep hook restore,
I'll wander from love and Amynta no more.

Alas! 'tis too late at thy fate to repine!
Poor shepherd! Amynta no more can be thine;
Thy tears are all fruitless, thy wishes are vain;
The moments neglected return not again.
O what had my youth with ambition to do?
Why left I Amynta? why broke I my vow?
O give me my sheep, and my sheep hook restore,
I'll wander from love and Amynta no more.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/mood is marked 'Cantabile'. The score includes a 'Thoro' bass' section with a 'Thoro' bass' label and an 'Accom' pation' label. The lyrics are: 'One day I heard Mar-ry say, how shall I leave thee, stay Dear-est A-do-nis stay; why wilt thou grieve me. grieve me. A-las my fond Heart will break. if thou shou'd leave me, I'll live and die for thy sake yet ne-ver leave thee. leave thee.' The score features various musical notations including notes, rests, and dynamic markings like 'F.' and 'P.'.

(2)

Say, lovely Adonis, say,
 Has Mary deceiv'd thee,
 Did e'er her young heart betray
 New love to grieve thee?
 My constant mind ne'er shall stray,
 Thou may believe me;
 I'll love thee, lad, night and day,
 And never leave thee.

(3)

Adonis, my charming youth,
 What can relieve thee?
 Can Mary thy anguish soothe?
 This breast shall receive thee:

My passion can ne'er decay,
 Never deceive thee:
 Delight shall drive pain away,
 Pleasure revive thee.

(4)

But leave thee, — leave thee, lad,
 How shall I leave thee?
 O! that thought makes me sad;
 I'll never leave thee.
 Wher would Adonis fly?
 Why does he grieve me?
 Alas! my poor heart will die,
 If I should leave thee.

Scotch Air.

BRAES fo BALLANDINE.

96

Thoro' bass
Accompanio

Larghetto

Re - neath a green Shade a love - ly young Swain, one Ev - ning re - - clin'd to dif - -

- co - ver his pain. So sad yet so sweet - ly he war - bled his woe, the wind ceas'd to

breath and the foun - tains to flow, rude winds with com - pas - sion could hear him com -

- plain, yet Chloe less gen - tle was deaf to his Strain.

Irish Air.

Oh was nae I a wea - rie wight oh oh O - no - chie oh They

Lento

brack my Bower and flew my Knight oh O - no - chie O - no - chie O - no - chie oh.

Scotch Air.

THOU ART GONE AWA.

Thoro' Bass Accompan'to And.^{te} Sof.^{to} P.

Thou art gone a-wa thou art gone a-wa thou art gone a-wa from me Ma-ry, nor friends nor I could

make thee stay thou hast chea-ted them and me Ma-ry. Un-till this hour I ne-ver thought that ought could

al-ter thee Ma-ry, thou'rt still the Mis-tress of my heart, think what you will of me Ma-ry. 8.

A Modern Sett of

Thou art gone awa.

Thoro' Bass Accompan'to And.^{te} Sof.^{to} P.

Thou art gone a-wa thou art gone a-wa thou art gone a-way from me Ma-ry, nor friends nor I could

make thee stay thou hast chea-ted them and me Ma-ry. Un-till this hour I ne-ver thought, that ought could

al-ter thee Ma-ry, Thou'rt still the Mis-tress of my heart think what you will of me Ma-ry. 8.

(2)

What e'er he said or might pretend,
That stole that heart of thine Mary;
True love I'm sure was ne'er his end,
Or nay such Love as mine Mary.
I spoke sincere nor flatter'd much,
Had no unworthy thoughts Mary;
Ambition, wealth, nor nathing such;
No I lov'd only thee Mary.

(3)

Tho you've been false yet while I live,
No other maid I'll woo Mary;
Till friends forget and I forgive
Thy wrongs to them and me Mary.
So then farewell. of this be sure,
Since you've been false to me Mary;
For all the world I'd not endure,
Half what I've done for thee Mary.

Thoro' bass
Accompanio

Amoroso

Ann thou were my ain, thing, O I wou'd love thee I wou'd love thee, An thou

were my ain thing how dear-ly do I love thee. Then I wou'd clasp thee in my

Arms, then I'd se-cure thee from all harms for a - - bove mor - - tal

thou hast charms, how dear-ly do I love thee.

(2).
Of race divine thou needs must be,
Since nothing earthly equals thee;
For Heaven's sake then pity me,
Who only lives to love thee
An thou were, &c.

(3)
The gods one thing peculiar have,
To ruin none whom they can save;
O for their sake support a slave,
Who ever on shall love thee.
An thou were, &c.

(4)
To merit I no claim can make,
But that I love, and for your sake

What man can name I'll undertake;
So dearly do I love thee.
An thou were, &c.

(5)
My passion, constant as the sun,
Flames stronger still, will ne'er have done,
Till Fate my thread of life have spun,
Which breathing out I'll love thee.
An thou were, &c.

Scotch Air

OSCAR'S GHOST.

Thoro' bass
Accompanio

Largo

O see that form that fain-ly glides 'tis Of-car come to cheer my dreams on wings of wind he

flies a-way oh stay my love-ly Of-car stay.

(2)
Wake Ofsian laft of Fingals line
And mix thy Tears and sighs with mine.
Awake the Harp to dolefull Lays
And footh my soul with Ofsars Praie
The Shell is Ceas'd in Ofsars Hall
Since Gloomy Kerbar wrought the Fall
The Roe on Mervin Lightly bounds
Nor hears the Cry of Ofsars Hounds.

Scotch Air. The LAST TIME I CAME O'ER the MOOR.

Thoro' bass
Accomp to
And^{te}

The last time
I came o'er the Moor I left my Love be-hind me, ye Pow'rs what pain do
I en-dure when lost I de-as mind me, Soon as the rud-dy Morn dif-play'd the
bea-ming day en-su-ing I met be-times my Love-ly Maid, in
fit re-treats for Woo-ing.

Slower
Lento

(2)
Beneath the cooling shade we lay,
Gazing and chaste-ly sport-ing;
We kiss'd and promis'd time away,
Till night spread her black curtain.
I pitied all beneath the skies,
Ev'en kings when she was nigh me,
In raptures I beheld her eyes,
Which could but ill deny me.

(3)
Should I be call'd where cannons rear,
Where mortal steel may wound me,
Or cast upon some foreign shore,
Where dangers may surround me;
Yet hope again to see my love,
To feast on glowing kisses,
Shall make my cares at distance move,
In prospect of such blisses.

(4)
In all my soul there's not one place
To let a rival enter:
Since she excels in every grace,
In her my love shall center:
Sooner the seas shall cease to flow,
Their waves the Alps shall covr,
On Greenland Ice shall roses grow,
Before I cease to love her

(5)
The next time I go o'er the moor,
She shall a lover find me;
And that my faith is firm and pure,
Tho' I left her behind me:
Then Hymen's sacred bonds shall chain
My heart to her fair bosom,
There while my being does remain,
My love more fresh shall blossom.

Thoro' bass
Accompanio

Amoroso

Ann thou were my ain, thing, O I would love thee I would love thee, An thou

were my ain thing how dear-ly do I love thee. Then I would clasp thee in my

Arms, then I'd se-cure thee from all harms for a - - bove mor - - tal

thou hast charms, how dear-ly do I love thee.

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For Heaven's sake than pity me,
Who only lives to love thee
An thou were, &c.

(3)

The gods one thing peculiar have,
To ruin none whom they can save;
O for their sake support a slave,
Who ever on shall love thee.
An thou were, &c.

(4)

To merit I no claim can make,
But that I love, and for your sake

What man can name I'll undertake;
So dearly do I love thee.
An thou were, &c.

(5)

My passion, constant as the sun,
Flames stronger still, will ne'er have done,
Till Fate my thread of life have spun,
Which breathing out I'll love thee.
An thou were, &c.

Scotch Air

OSCAR'S GHOST:

Thoro' bass
Accompanio

Largo

O see that form that faintly glides 'tis Of-car come to cheer my dreams on wings of wind he

flies a-way oh stay my love-ly Of-car stay.

(2)

Wake Ofsian laft of Fingals line
And mix thy Tears and sighs with mine.
Awake the Harp to dolefull Lays
And footh my soul with Ofsars Praie
The Shell is Ceas'd in Oofars Hall
Since Gloomy Kerbar wrought the Fall
The Roe on Mervin Lightly bounds
Nor hears the Cry of Ofsars Hounds.

Scotch Air. The LAST TIME I CAME O'ER the MOOR.

Thoro' bass
Accomp to
And.te

The last time

I came o'er the Moor I left my Love be-hind me, ye Pow'rs what pain do

I en-dure when loft I de-as mind me, Soon as the rud-dy Morn dis-play'd the

bea-ming day en-su-ing I met be-times my Love-ly Maid, in

fit re-treats for Woo-ing.

(2) (4)

Beneath the cooling shade we lay,
Gazing and chaste-ly sport-ing;
We kiss'd and promis'd time away,
Till night spread her black curtain.
I pitied all beneath the skies,
Ev'en kings when she was nigh me,
In raptures I beheld her eyes,
Which could but ill deny me.

(3)

Should I be call'd where cannons rear,
Where mortal steel may wound me,
Or cast upon some foreign shore,
Where dangers may surround me;
Yet hope again to see my love,
To feast on glowing kisses,
Shall make my cares at distance move,
In prospect of such blisses.

In all my soul there's not one place
To let a rival enter:
Since she excels in every grace,
In her my love shall center:
Sooner the seas shall cease to flow,
Their waves the Alps shall covr,
On Greenland Ice shall roses grow,
Before I cease to love her

(5)

The next time I go o'er the moor,
She shall a lover find me;
And that my faith is firm and pure,
Tho' I left her behind me:
Then Hymen's sacred bonds shall chain
My heart to her fair bosom,
There while my being does remain,
My love more fresh shall blossom.

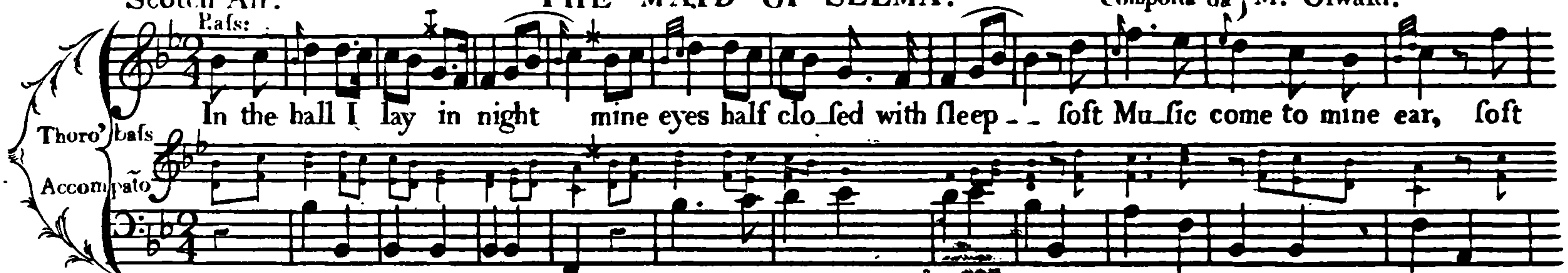
Scotch Air.

THE MAID OF SELMA.

Composed by }
Composita da } Mr. Oswald.

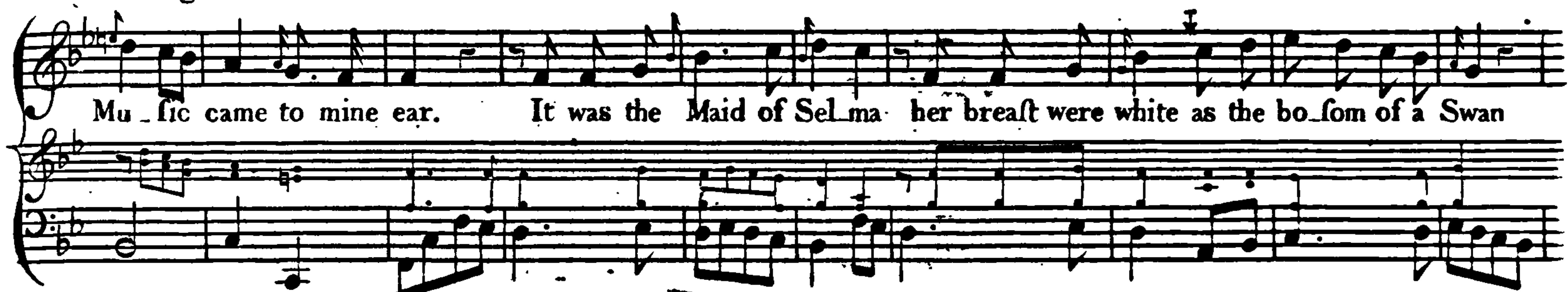
100

Thoro' bass
Accompato

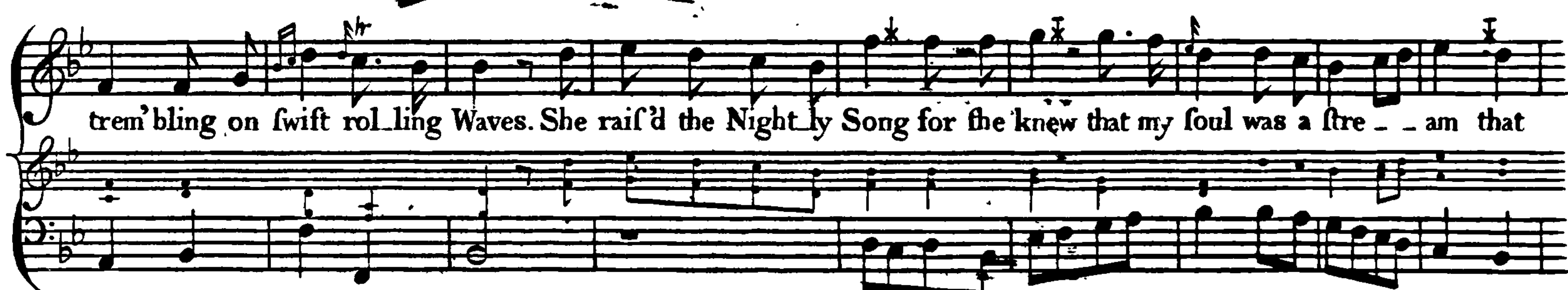


In the hall I lay in night mine eyes half closed with sleep - - soft Mu sic come to mine ear, soft

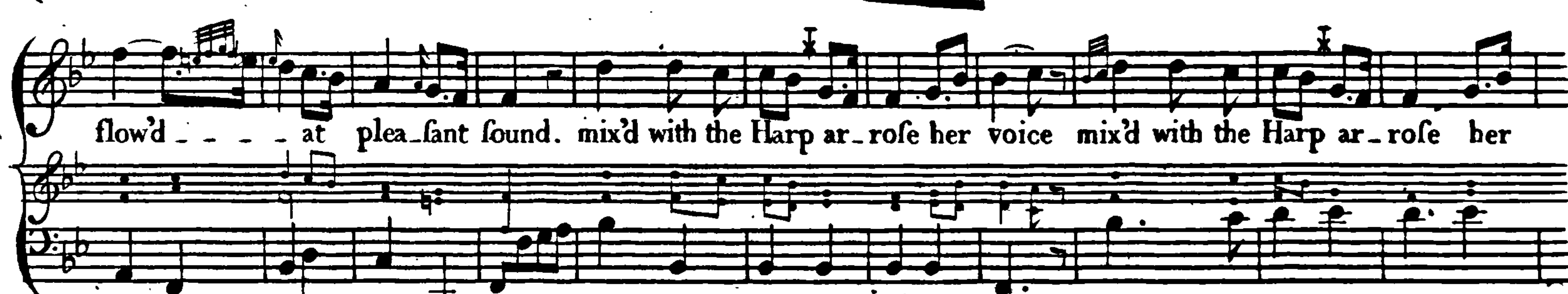
Larghetto



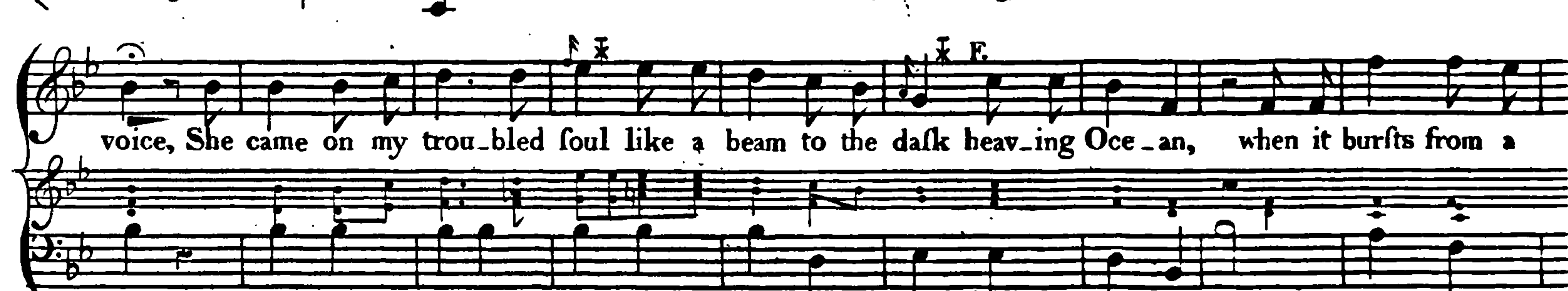
Mu sic came to mine ear. It was the Maid of Selma her breast were white as the bo som of a Swan



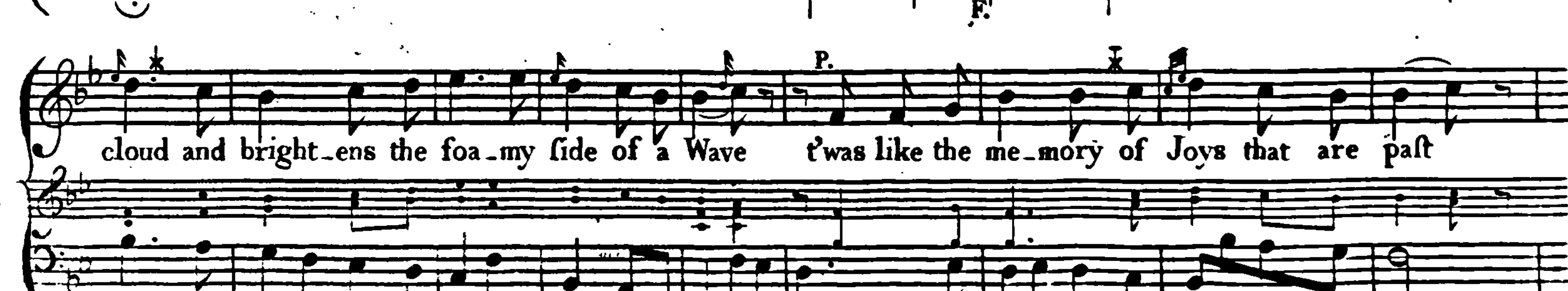
trem'bling on swift rol ling Waves. She rais'd the Night ly Song for she knew that my soul was a fire - - am that



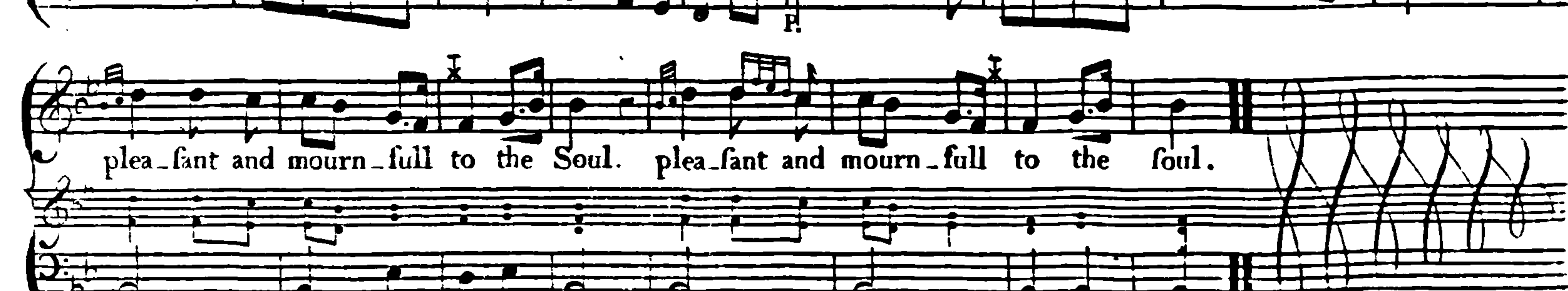
flow'd - - - at plea sant sound. mix'd with the Harp ar rose her voice mix'd with the Harp ar rose her



voice, She came on my trou bled soul like a beam to the dark heav ing Oce an, when it bursts from a



cloud and bright ens the foa my side of a Wave t'was like the me mory of Joys that are past



plea sant and mourn full to the Soul. plea sant and mourn full to the soul.

Thorn's
bass
Accompaniment

And^{te}

S. A Lads that was lead-en'd with
care fat hea-vi-ly un-der yon Thorn, I list-en'd a while for to hear, when this she be-
gan for to mourn When e'er my dear she-pherd was there, the birds did me-lo-dious-ly Sing, and
cold nip-ping win-ter did wear a face that re-semb-led the Spring. Sae mer-ry as
we twa ha'e been, sae mer-ry as we twa hae been, my heart it is like for to break, when I
think on the days we hae seen.

(2)
Our flocks feeding close by his side,
He gently pressing my hand,
I view'd the wide world in its pride,
And laugh'd at the pomp of command!
M. dear, he wou'd oft to me say,
What makes you hard hearted to me;
Oh why do you thus turn away,
From him who is dying for thee.
Sae merry, &c.

(3)
But now he is far from sight,
Perhaps a Deceiver may prove,
Which makes me lament day and night,
That ever I granted my love.
At eve, when the rest of the folk
Were merrily seated to spin,
I set myself under an oak,
And heavily sigh'd for him.
Sae merry, &c.

.....

DERMOT.

The image shows a musical score for a song. It consists of two systems of staves. The first system has a vocal line (Thoro' bass) and an accompaniment line (Accomp. to). The second system also has a vocal line and an accompaniment line. The lyrics are written below the vocal lines. The music is in 4/4 time and features a key signature of one flat (B-flat). There are asterisks (*) above certain notes in the vocal lines, likely indicating specific performance techniques or ornaments. The score ends with a double bar line and a repeat sign.

Thoro' bass
Accomp. to
And. Paf.

Der. mot Loved She. lah well and strove her heart to gain, No tongue or pen can tell Der. mo's great
pain; for he cry'd She. la she. lah she. la - gra for he cry'd she. lah joy will thou be mine.

(2)

I have five sheep a gra, Ten Goats, and twenty Swine
All these I'll give to thee, If you'll be mine;
Still he cry'd Shelah &c. &c.

(3)

I have Pottatoes and good Bally Clabber too
Rufskins and Cream where in you may Slabber you;
Still he cry'd Shelah &c. &c.

THE HEAVY HOURS.

Thoro' bass
Accomp'to

P afa:

Moderato Adagio

The hea-vy hours are al-most past, that part my Love and me, my

long-ing Eyes may hope at last their on-ly wish to see; But how my

De-lia, will you meet the Man you've lost so long will Love in all your pul-ses

beat and trem-ble on your Tongue will Love in all your pul-ses beat and trem-ble

on your tongue.

(2)
Will you in ev'ry look declare,
Your heart is still the same,
And heal each anxious idle care,
Our fears in absence frame,
Thus Delia, thus I paint the scene,
When we shall shortly meet,
And try what yet remains between,
Of loitring time to cheat.

(3)
But if the Dream that soothes my mind,
Shall false and groundless prove,
If I am doom'd at length to find,
You have forgot to love,
All I of Venus ask is this,
No more to let us join,
But grant me here the flattering bliss,
To die and think you mine.

Composed by
Composto dal} Dr. Arne.

HEBE A PASTORAL

104

Thoro' bass
Accompato

And. te Softe. 2 6

8.

When forc'd from dear He-be to go, what an-guish I felt at my heart, And I thought but it might not be

2 6

2 6

so, She was for-ry to see me de-part; She cast such a lan-guish-ing view, my path I cou'd

4

scar-cely dis-cern so sweet-ly she bid me a-dieu, I thought that she bid me re-turn, I

thought that she bid me re-turn.

8.

(2)
Methinks she might like to retire,
To the Grove I had labour'd to rear,
For what ever I heard her admire,
I hasted and planted it there,
Her Voice such a pleasure conveys,
So much I her accents adore,
Let her speak and what ever she says,
I'm sure still to love her the more.

(3)
And now e'er I haste to the Plain,
Come Shepherds and talk of her ways,
I cou'd lay down my life for the Swain,
That wou'd sing me a song in her praise,
While he sings may the Maids of the Town,
Come flocking and listen a while,
Nor on him let Hebe once frown,
But I cannot allow her to smile.

(4)
To see when my Charmer goes by,
Some Hermit peeps out of his Cell,
How he thinks of his Youth with a sigh,
How fondly he wishes her well,
On him she may smile if she please,
'Twill warm the cold Bosom of Age,
But cease gentle Hebe O cease,
Such softness will ruin the sage.

(5)
I've stole from no Flow'rets that grow,
To paint the dear charms I approve,
For what can a blossom bestow,
So sweet, so delightful as love,
I sing in a rustical way,
A Shepherd and one of the throng,
Yet Hebe approve of my song,
But an e v i a ng

36

Therobase
Accompiano
Affettuoso

F. S. O Nan-cy sy wilt thou go with me nor sigh to leave the

flant-ing Town, can si-lent glens have charms for thee the lo-nely Cot and rus-set gown; No

lon-ger dress'd in fil-ken sheen no lon-ger deck'd with Jew-els rare. say canst thou

quit each cour-tly scene where thou wert fair est of the fair.

(2)
O Nancy when thou'rt far away,
Wilt thou not cast a wish behind,
Say canst thou face the Parching ray,
Nor shrink before the wintry wind;
O can that soft that gentle mien
Extremes of hardship learn to bear
Nor sad regret each courtly scene
Where thou wert fairest of the fair.

(3)
O Nancy canst thou love so true,
Thro' perils keen with me to go;
Or when thy swain mishap shall rue
To share with him the pangs of woe;
Say should disease or pain befall,
Wilt thou assume the nurse's care,
Nor wistfull those gay scene's recall,
Where thou wert fairest of the fair.

Sieque Sabito
P. as.

And when at last thy love shall die, wilt thou re-ceive his par-ting breath wilt thou re-press each

P. as. B

THE FATAL SHAFTS.

106

strug-gling sigh, and cheer with smiles the hand of death, and wilt thou o'er his breath-less

clay strew flow'rs and drop the ten-der tear. Nor then re-gret those scenes so

gay, where thou wert fair-est of the fair.

THY FATAL SHAFTS.

Thy fa-tal shafts un-er-ring prove I bow be-fore thine al-ter Love.

And^{te} Softe^{to}

I feel the soft re-fist-less flame, glide swift thro' all my vi-tal frame.

(2)

My fault'ring tongue attempts in vain
In soothing numbers to complain,
My tongue some silent magic ties
My murmurs sink in broken sighs.

(3)

Condemn'd to nurse eternal care
And ever drop the silent tear,
Unheard I mourn unknown I sigh
Unfriended Live unpity'd Die.

10^m For two or Three Voices.
 per die o tre voci.

How Sweet in the WOODLANDS.

Composed by } M^r Harington.
 Composto da }

Voice II
 Voice I
 Thoro' bass
 Accompaniment
 Voice III

With fleet Hounds and Horn To wa - ken still
 How Sweet in the Woodlands With fleet Hounds and Horn To wa - ken still
 Moderato To wa - ken still

Ec - cho and taste the fresh morn. But hard is the chace my fond Heart must pur -
 Ec - cho and taste the fresh morn. But hard is the chace my fond Heart must pur -
 Ec - cho and taste the fresh morn. fond Heart must pur -

- sue, for Daph - ne fair Daph - ne is lost to my view, she's lost Fair
 - sue, for Daph - ne fair Daph - ne is lost to my view, she's lost Fair
 - sue is lost to my view, she's lost

Daph - ne is lost to my view.
 Daph - ne is lost to my view.
 is lost to my view.

(2)
 Assist me chaste Dian
 The Nymph to regain,
 More wild than the Roe Buck
 And wing'd with disdain;
 In Pity o'er take, her
 Who wounds as she flies
 Tho' Daphne's pursu'd
 'Tis Mirtillo that dies.

.....
 Duetto { without any Accom^t
 { senza alcun Accom^{to}

The EGYPTIAN LOVE SONG.

Composed by } M^r Harington.
 Composto da }

Voice I
 Voice II
 Amoroso

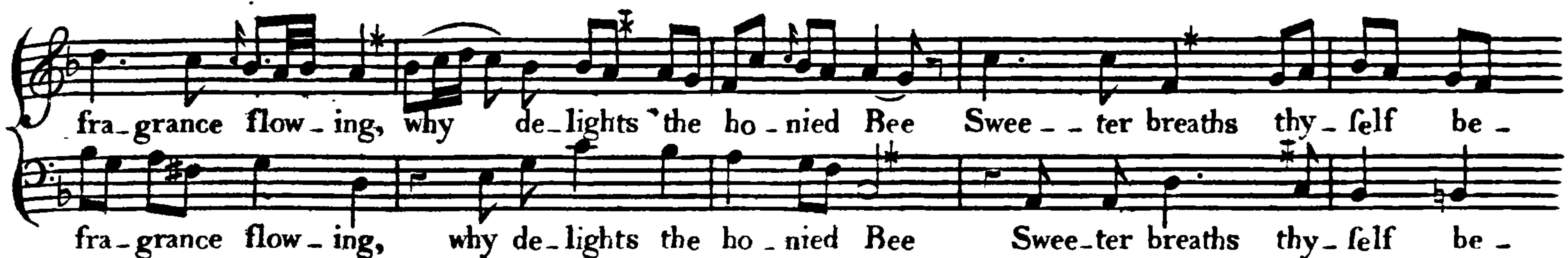
Sweet doth blush the Ro - sy morn - ing, sweet doth Beam the glist'ning Dew, Swee - ter
 Sweet doth blush the Ro - sy morn - ing, sweet doth Beam the glist'ning Dew, Swee - ter

The EGYPTIAN Love SONG.

108



still the Day a - dorn - ing Thy dear smiles tran - sport my view. Midst the Blos - soms
still the Day a - dorn - ing Thy dear smiles tran - sport my view. Midst the Blos - soms

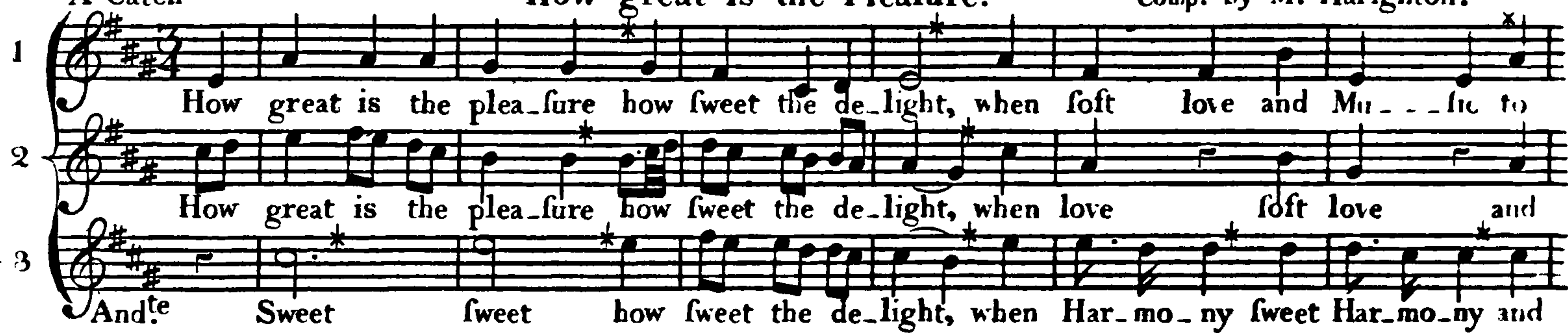


fra - grance flow - ing, why de - lights the ho - nied Bee Swee - ter breaths thy - self be -
fra - grance flow - ing, why de - lights the ho - nied Bee Swee - ter breaths thy - self be -

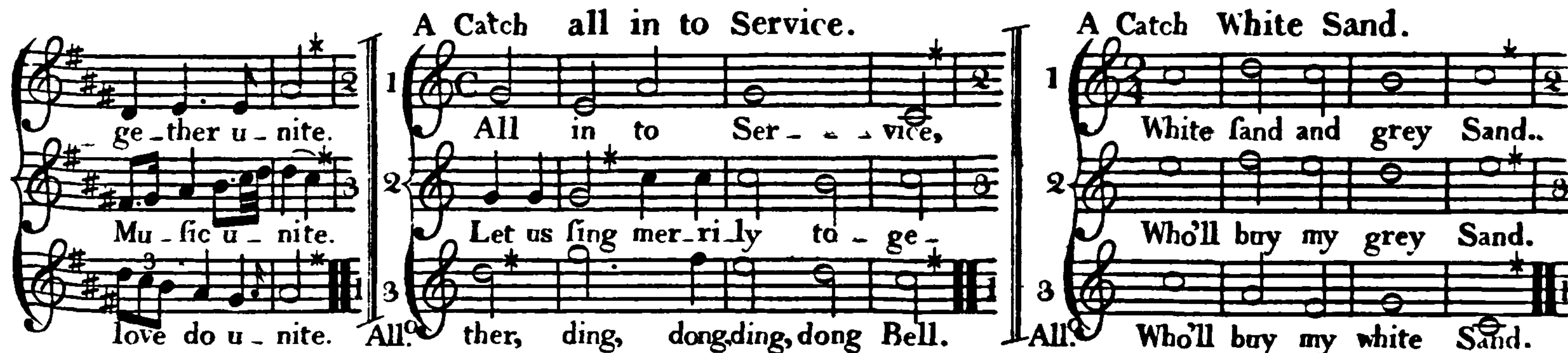


- stow - ing One kind kifs on me! on me! one kind kifs on me!
- stow - ing One kind kifs on me! on me! one kind kifs on me!

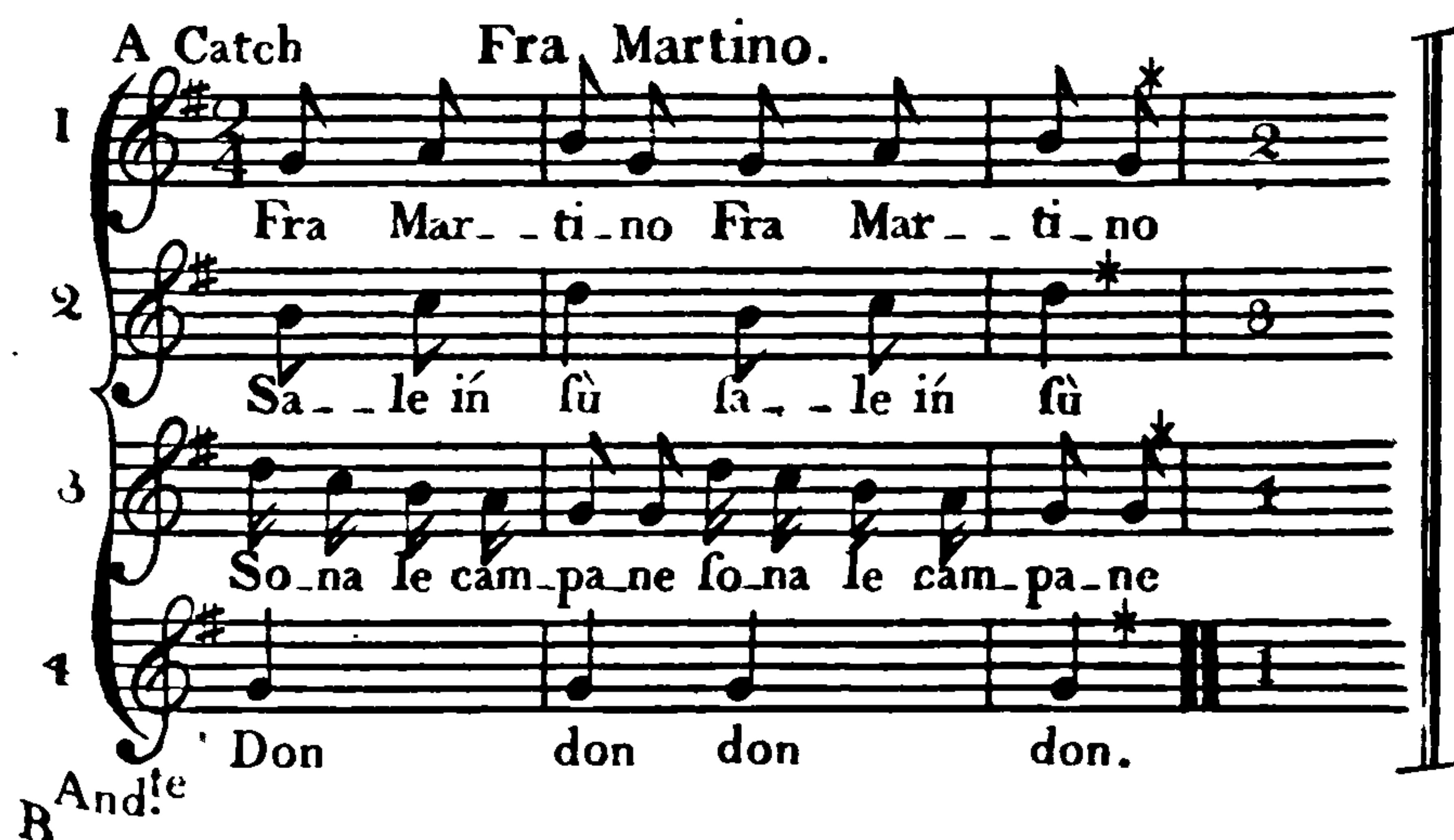
...~~~~~
A Catch How great is the Pleasure. Comp^d by Mr. Harighton.



1 How great is the plea - sure how sweet the de - light, when soft love and Mu - sic to
2 How great is the plea - sure how sweet the de - light, when love soft love and
3 And^{te} Sweet sweet how sweet the de - light, when Har - mo - ny sweet Har - mo - ny and



ge - ther u - nite. A Catch all in to Service. A Catch White Sand.
Mu - sic u - nite. 1 All in to Ser - vice, White sand and grey Sand..
love do u - nite. 2 Let us sing mer - ri - ly to - ge - 2 Who'll buy my grey Sand.
All^o ther, ding, dongding, dong Bell. All^o Who'll buy my white Sand.



A Catch Fra Martino.
1 Fra Mar - ti - no Fra Mar - ti - no
2 Sa - le in fu fa - le in fu
3 So - na le cam - pa - ne fo - na le cam - pa - ne
4 Don don don don.
B And^{te}



A Catch Here Lyeth.
1 Here ly - eth Sir John Guise,
2 No one laughs and no one cries,
3 Where he's gone or how he fares,
And^{te} Non one knows and no one cares.

SWEET ENSLAVES.

Comp^d by L. Atterbury.

1 Sweet En - sla - ver can you tell, how I learnt to love so well Sweet En - sla - ver
 2 In the mor - - - ning in the mor - ning when I rise in the mor - ning
 3 And^{te} All that plea - ses in the view is my hope to look on you and look and
 can you tell how I learnt to love so well. 3
 when I rise if the Sun shine strike my eyes. 1
 look on you is my hope to look on you. And^{te} may re - pent be - fore you die. you
 A Catch 1 Comp^d by Lampe 2

1 Hark the mer - ry lit - tle Christ Church Bells one two three four five six they found so
 2 Hark the first and se - - - cond Bell that ev - ry day at four and ten cries
 3 All^o Tin - kle tin - kle ting goes the lit - tle bell at Night to call the Drunk - ards home but the
 woun - dy great so wond' - rous sweet and they troll so mer - ri - ly mer - ri - ly
 come, come, come come come to Pray'r's and the Vin - ger struts be - fore the Dean,
 de'il a man will leave his can till he hears the migh - ty Tom.
 A Catch HARK. Composed by } D^r Aldrich.
 Compoſta da }

1 Un - der this Stone lies Ga - - - briel John who dy'd in the
 2 Co - ver his head with Turf or Stone 'tis all one 'tis all
 3 Lento Pray for the Soul of gen - - - tle John if you please you may or
 year One Thou - - sand and one. Per - che vèz zo - li ra - i tan - to ri - gor per - che.
 one, with turf or Stone 'tis all one. Non tro - vé - re - te ma - i chi vi á mi al par di me.
 let it a - lone 'tis all or. And^{te} Mu mú ma - i chi vi á mi al par di me B

Glee.

BEVIAMO.

Composta dal)
Composed by) Sig.^r Giardini.

110

Voce I
Voice I
Be - via - mo tut - ti, tre úno a la vol - ta bra - - - - -

Voce II
Voice II
Be - via - mo tut - ti tre vó - glió be - ne ví - vá ví - vá bra - vo

Voce III
Voice III
Be - via - mo tut - ti tre Sig - nior sí. ví - vá ví - vá bra - vo

All.
vó o - bli - ga - to fig - no - ri mié - i ví - vá ví - vá bra - vo bra - vo ví - vá ví - vá bra - vo

bra - vo bra - - - - - vó o - bli - ga - to fi - gno - ri mié - i ví - vá ví - vá bra - vo

bra - vo ví - vá ví - vá bra - vo bra - vo bra - - - -

bra - vo oh che gus - to oh che gus - to star' al - le - - - gri star' al - le - - -

bra - vo oh che gus - to oh che gus - to star' al - le - - - gri star' al - le - - -

vó oh che gus - to oh che gus - to star' al - le - - - gri star' al - le - - - gri star al -

- - gri e be - vér del bon vín, e be - vér del bon vín, e be - vér del bon vín.

- - gri e be - vér del bon vín, e be - vér del bon vín, e be - vér del bon vín.

- - gri e be - vér del bon vín, e be - vér del bon vín, e be - vér del bon vín.

Drink to me only.

Glee.
Vo. 1
S. Drink to me on - ly with thine eyes, and I will pledge with mine. Or leave a kifs with

Vo. 2
S. Drink to me on - ly with thine eyes, and I will pledge with mine. Or leave a kifs with

Vo. 3
S. Drink to me on - ly with thine eyes, and I will pledge with mine.

And.^{ta}
S. Drink to me on - ly with thine eyes, and I will pledge with mine.

Catch Comincio Solo.
in the cup, and I'll not ask for wine. S. Cò - min - ció so - ló can - ta - re do re re do.

2 End of the 3^d Vol.
in the cup, and I'll not ask for wine. S. E vói com - pa - gni se - gui - te la fa fa la.

3 Fine del tomo terzo.
and I'll not ask for wine. S. Pos - ciá can - ta - te re do fa mire mi fa.

James Johnson Sculp.^t
Edin.^t

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